

DETH WITH

THE DETROIT PUNK ROCK FANZINE



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RIGHT, OR RAWN?

The legacy of Cold as Life is rather storied, as many know; tales of Jeff Gunnells, Roy Bates, and CTYC are a part of Detroit hardcore folklore. The band is undoubtedly one of the most well-known punk bands to emerge from the city, and that is because of their skills and their stories. The skills are a completely separate story, best reserved for an album review. Multiple demos, two full-lengths, and a compilation CD are displays of beyond-par hardcore straight from the inner city; Detroit, however, is and always has been (since the 1960s, at least) an irregular mishmash of wasteland, developing neighborhoods, gentrified sections, and fully developed neighborhoods. Cold as Life lived somewhere between the two former sections. One story places members of the band at a home next door to a crack house, back when they were known as the Mattress Rats. At this point, the band found the focal point of its sound and stage presence: The ferocity of embattled frontman Rodney Barger, who went by the name Rawn Beauty. Even some 23 years after the formation of the Mattress Rats (who would later become known as Cold as Life), the band is still remembered by most as a band surrounded by rumors and myths. This hype has inadvertently (or not) created a reputation upon anecdotes, hearsay, and “you had to be there” moments. When Detroit was at its worst reputation (amidst former mayor Coleman Young’s final reigning years), Rawn Beauty was undoubtedly a central figure in the Detroit hardcore scene at that time. Two decades later, he’s still revered as a heroic hardcore frontman, whose life was tragically taken by a roommate. But, is that the entire story? Not at all.

That’s not the whole story; a simple inquisition of “Why?” to the reason Rodney was murdered opens a floodgate of factual ambiguities and a plethora of lunatic apologists and arguments. Why was he killed? It’s exceptionally rare, even for man, to kill without cause.

Who has positive things to say about the conflicted frontman? Surely those who knew him best must know the man at both ends of his emotional spectrum. There are those who did not see the legacy of a band tainted by the personal life of the singer. One such witness to the band’s rise said that “[Cold As Life] were, back in their day, worth going to see,” specifically referring to the era when the band “played, AND filled, the Magic Stick.” Some respectable praise, especially from the source, a respected, reserved frontman himself. Notable CTYC crew member “Beast”, though somewhat biased by his affiliation with the crew, had valid praise for Rodney as well, though it did come with a couple of barbs (he noted that Rodney was “full of piss and vinegar”). Having been party to his company personally, “Beast” has witnessed Rodney’s dogged defense of his friends and crew, putting his dukes up, so to speak, in their defense. Another member of the scene, Jeff Uberti, has remarked that Rawn was “an energetic, commanding frontman”, noting that he had a reputation for more than just his folk hero/ enemy figure.

What of the negative parties? Who had something to counter the positivity of Rodney’s musical endeavors as the frontman for Cold as Life? There are, no doubt, critics of his character, almost all of which relate directly to his personal life and not his tenure in the band. Numerous are the stories of Rodney’s temper, anger, and drunken antics that often included some kind of beating; a critic remarked that despite the band’s great, well-deserved reputation, he “liked to get drunk and beat the hell out of people all the time.” Everyone has had their bad moments, their drunken moments, and their bad, drunken moments; however, when these moments are frequent and incorporate isolated, aggravated violence against others, it begs the question as to what kind of person does this without just cause; it brings into question the strength of one’s character.

RIGHT, OR RAWN, CONTINUED...

His drunken fists of fury were unbound by rules and not limited to concertgoers; yet another source quoted two anecdotes of misogynistic violence- one with a significant other of Barger's, and one against the sister of this significant other. This was not one knee-jerk reaction punch, quickly regretted and reprimanded; this was an externally visible, full-fledged attack. How much longer until the boys in blue take this assault-addicted asshole away for his violations of others' personal rights? The history of violence with regard to Rodney is a story best exemplified in a neutral eyewitness account from mid-1993, as told by Jason McGregor, then-vocalist of local peace punk band Social Outcast, who saw this outburst of Rawn-rage at a show at the 404 Willis (paraphrased from a third person point of view):

Rodney arrived at the show, and Jason asked a mutual friend of theirs if there would be any trouble, knowing his historical temperament. The friend replied that there wouldn't be any problems, as Rodney wasn't in the mood for any of his usual antics, he was "just there for the show". The two bands (Chaos UK was scheduled to play, but cancelled), Public Nuisance and Social Outcast, played with no problems and the show went off without a hitch. Perhaps things would finally return to a level of normality in the Detroit scene...

Nope. Upon discovering the identity of the now-calm Rodney Barger, one of the local hippies who helped to run the 404 Willis began verbally abusing him in true condescending, pacifistic hippy manner. As she continued, Rodney repeatedly asked others, "Can someone please get this girl out of my face?" or requesting to the girl directly to do so. Eventually, it came to an ultimatum, where he stated that he was going to clock her unless she ceased her verbal abuse. Needless to say, she persisted, and was swiftly knocked out by just one of Rawn's fierce punches (he should have gotten into boxing).

With this, it seemed that it was time to "get Rawn" (he had accumulated a number of enemies over time, and this was towards the end of his reign), and all hell broke loose. Not one, not two, but FOUR punks pulled out baseball bats and closed in on Rawn. One at a time, he knocked each one back, and as more of his enemies descended on him, some of his boys joined in on the fight- it looked like one of those old-school beat 'em up games from the 1990s, like Final Fight or Double Dragon, where one or two people are fighting against ten. One of his adversaries, a bigger, more muscle-y man, approached him, ready to "bring it". In one punch, Rawn reached back, swung his fist and the man's jaw, and **broke it**. The man reeled back, blood gushing from his face, his jaw indeed broken in one blow. This fight eventually dissipated, a strong highlight of the violence lived by Rawn Beauty on a frequent basis. To end Rodney's story, he was shot three times in cold blood by roommate Richard Werstine as he slept on August 15th, 1993. Though the killer was apprehended, he skipped bail and has been on the lamb ever since.

This is not an article meant to dismiss Rawn as a heartless, soulless monster who was deservedly put down by someone who was supposed to be his friend, nor is it meant to be a glorification of a frontman who happened to have his demons with which he struggled valiantly. The Cliff Notes of his life include that he was an eternally loyal friend with a substance abuse problem that caused him to harm others, and despite his fantastic presence as a singer, his antics caught up with him, and still his legacy lives. However, do ponder this as one comes to a conclusion regarding value judgment: If the column had been started with only the description (not the name) of Rodney: a drunken, meat-headed ogre of a hardcore singer, who physically assaulted his girlfriend and his friends, most would be up in arms condemning the sociopathic ways of this man. Why should that change if the man's name was Rawn Beauty?

INTERVIEW WITH PRESTON & ART OF STATE

What record got you into punk initially? Was there a record that inspired you to start your own band?

Art: Hmmm- depends how you define punk.

But probably when a friend played the Ramones' "Commando" for me over the phone, and I couldn't hear any of the goofy words...just this great fresh SOUND.

I wasn't inspired to start a band by any one record, but I wanted to form an underground band, "like the Stooges". Little did I know!

Preston: Definitely the record that got me into punk was the Stooges' first record, which came out, I believe in 1969, when I was about 14. I bought it the week it was released, and would listen to it over and over again during all my teenage years. Everything about that music was so enthralling. It sounded exotic, especially the dark, kind of modal guitar melodies, while at the same time it gave voice to the very streets of Ann Arbor that I wandered every day. Iggy's accent and intonation, the attitude—it expressed teenage life in Ann Arbor so perfectly and beautifully, especially teenage lust. "Can I come over tonight?" I was totally inspired, and still am, by all of the Stooges' music, which was so completely and unabashedly original, and truly ahead of its time—and of our own still. Like my other idols—the Rolling Stones and Jimi Hendrix—no-one has ever matched it, and it keeps propelling rock-n-roll forward toward the greater potential they embody. As for being inspired to be in a band, it was the MC5's performance in West Park in 1969, from which point on I was stage-struck. I had seen bands, including the Iguanas with Iggy on drums, when they played a party at the frat house I lived next-door to, as well as the Prime Movers, SRC, the UP, the Amboy Dukes... But the MC5 blew them all away. The "high-energy", the righteous indignation and anger, the psychedelia, the volume—it all just put a stamp on my soul to follow the path of rock-n-roll in that particular spirit which is at the root especially of hardcore.

Where did the band initially meet before starting State?

Art: Just around the neighborhood, around town. Ann Arbor's pretty intimate.

Where did State play some of their first gigs (city and venues)? How well were you received?

Art: The first gigs were in Ann Arbor, and outlying areas like Saline and Hamburg. We actually went over pretty well, not too much bottle throwing.

Preston: Notably, Bookies in Detroit, which people trace Detroit punk back to. That was before I myself had joined the band. They also played at the VFW Hall in downtown Ann Arbor with Gang War (Johnnie Thunders and Wayne Kramer) and Destroy All Monsters (Ron Asheton, Mike Davis, and Niagara). I saw the State at the Half Way Inn on the University of Michigan campus, affectionately known as "the Half Ass". And I saw them at the Statehouse, which was the underground club Art started. Our first show with me on vocals was at an obscure bar called Shirley's in Detroit City. Nobody was there except the other band, the Fury—also of Ann Arbor—and our friend Jamie. But soon we were playing other Detroit clubs, both commercial and underground, and got a good reception at the Michigan Union Ballroom, at CBGBs, and around the Midwest and the East Coast. Like any band, some shows were to an empty room, while others were wild. We did shows at the Statehouse on State Street in Ann Arbor, which by then was just what we called whatever house Art inhabited.

The pre-hardcore State got a mixed reception. Some people were unimpressed, even scornful, while others really liked what Art was doing—chaos and all—including Ron and Niagara. And, of course, me. I especially liked Art's rendition of "Ramblin' Rose", the MC5's rocked-up blues cover.



How many albums/EPs did State release before breaking up the first time? How many have they released since reforming?

Art: The No Illusions EP, an LP called "False Power", and a track on an Ann Arbor compilation called "Cruisin' Ann Arbor", I think. Since reforming, I really don't know. I'd have to tally 'em. There's been a lot.

Preston: Since reforming there are: Nixed Life (CD on Grand Theft Audio, 2006); All Wrong (LP/CD on Underestimated Records, 2006); and the following 7" EPs from 2007 through 2009: State/Fuck This split EP (Punksbeforeprofits), Sanctimony (Punksbeforeprofits), Verboten (Statement), Nihil ex nihilo (Punks beforeprofits), Wüste Deutschland/Dregs of Detroit (Gossenwelt), and Excommunicated (Statement). We have a couple new tunes which should be out sometime soon on Puke-n-Vomit Records with Grand Rapids' Attention Span. And we have records of new songs in the works with ARBCO Records of Ann Arbor.

When did State release their first 7" record? What label released the record first? Why did Havoc Records repress it?

Art: First record, No Illusions, came out in spring of '83. It was on our own label, which we called "Statement". Havoc re-pressed it 'cause it had become sort of a mini-classic, but unfortunately they put out an earlier mixing session, it wasn't the original record, wasn't the one Ron Asheton helped with. They don't think little details like that matter. But the real record is much better. I want to put the real one out online, for the picky people.

Preston: Eventually we may well re-release No Illusions in its original form, on Statement Records, on 7" vinyl, etc.

What caused some of the internal tension that made the band break up in the late 1980s? What brought the band back together and when?

Art: I realize now it was pure bullshit ego, essentially. But lots of things played into it, involving words like prison, drugs and death. A bad time for us. What brought us back together was I think the fact that we realized No Illusions had some legs, somebody besides us was interested, and there were new punk fans who liked that record.

Preston: As I am sure anybody in a band knows, it is harder to hold a band together even than a marriage. Tensions within any serious band are enormously powerful and destructive. The trick is to manage that stress for the sake of the outcome. And we continue to do this, and to get better at resolving conflict. It isn't simply interpersonal tensions, but it comes down to difference in opinion like whether we should have two or three choruses in a given song, how long the lead break should be, whether we should repeat a hook, what drum beat is best, etc. etc. etc. We have gotten a lot better at keeping these issues in perspective by keeping in mind that we are all interested in the same thing, which is maximizing the power and impact of the song in question.

We reformed in 2003 when asked by State Control Records—an Ann Arbor record store—to do a reunion/benefit show at their store. Keir and I had been in the Bitter Pills for ten years, while Art and I were in a new band called the Blackletter Saints with Jeff Navarre on bass. Keir filled in one night at the Elbow Room in Ypsilanti when the Saints' drummer (Shuoen Ballard of the Cult Heroes) was called away for a Heroes gig, and so three original State members were playing together again, including some State covers, so Josh Redd Sanchez of State Control thought we should reunite for real. Actually, Art used to cameo in the Bitter Pills occasionally. Anyway, after our packed and insane reunion show, being the State again seemed our best option.

How do you feel about the general vibe that State is “one of the best and most important hardcore bands you’ve never heard”?

Preston: We were never as good at publicity as some other Michigan HC bands. We did not have the support of a publicity machine like the Necros did. Truthfully, I think we did not want to be more famous than we were. And we don’t care to be known outside of the punk diaspora. As for myself, I am very content with meaning what we do to those who know and like us.

**When did you form the Bitter Pills?
What kind of music was that?**

Preston: I think it was 1993, when Keir showed up—literally—on my doorstep asking if I wanted to form a band. He had been in a metal band called Anhedonia, and I had broken with a rock band called Destruction Ride a year or two earlier. Keir and I decided to play nothing but punk rock and to play with punk bands only, which at the time was a bit of a novel idea. Pretty much every song was fast thrash. The lyrics were about life on the streets, with titles like “Runaway”, “Streetwalker”, and “Troublemaker”.

How do you balance family life, work life, and band life?

Art: No problem, the wives rule everything! Glad I don't have one.

Preston: Actually, I myself am very grateful to Keir’s wife Kathleen who has generously hosted our rehearsals in the basement of their house for 18 years now, being a perfectly gracious hostess the entire time, without fail; first, with the Bitter Pills and now, the State. My wife Aviva is a dyed-in-the-wool punk chick who supports the band and understands the music. When luck prevails, she goes to State shows with me and we have a blast. Keir has two young daughters and I have four young daughters plus a ten-year-old son. So balancing is exactly the right term for it. The State should be on a perpetual tour, but the regular jobs we all hold, plus the family thing, make that impossible, so we hold it to two or three shows a month, including one out-of-state show per month. And we rehearse once a week for exactly two hours!

What did the Bitter Pills release? Are any of those records still available?

Preston: The Bitter Pills recorded a studio album, which I don’t think we ever mixed. We had some pretty crappy CDs we used to give out. I plan to do some kind of Bitter Pills website eventually featuring some of our better stuff. Josh Redd Sanchez will be releasing some Bitter Pills songs on an upcoming retrospective of various artists’ different band incarnations, including myself and including Art.

What makes State able to crank out records on a frequent basis?

Art: We do them very cheaply and don't finish them. It's easy!

Preston: We have had interest from various labels, as the above thumbnail discography shows, which doesn’t include the various compilations. We work very hard at continuing to write new songs, and have put some of the records out ourselves, on our own dime. Most of us in the band are pretty happy with the production despite a limited budget. Rock City Studios has also been extremely flexible and generous. As for “cheaply”—well, not really. But the in-house, D.I.Y. approach has kept costs down.

What’s your personal favorite song or album you’ve ever written?

Why?

Art: I like No Illusions 'cause we took some care with it, within our humble budget, and it's a true record of the band. Preston was fabulous on it.

Preston: My current favorite is “Vixen”, because it is dark, and kind of wicked.

What happened to the Bitter Pills? Did they break up or simply go on hiatus?

Preston: The latter. Jeff Navarre had joined the band and played some shows with us, and I think Jeff, Keir and I have plenty on our plate with The State alone.

What inspired, the dark, anti-authoritarian sound that was, at that time, brand new and untried?

Art: That was the part that was just naturally us. Do you really think it was new?

Preston: I am glad it strikes you that way. Darkness is our thing. I even hear people used to refer to me as “De-Preston”. And anarchism is in our bones. And there are real forces at work even in the U.S.A. conspiring to rob us of our freedom—which are greatly succeeding.

What makes Ann Arbor a great community for people and music?

Art: The oppression of complacent pseudo-hippie capitalists. It drives the ragged fringe of desperate survivors to extreme forms of creativity sometimes.

Preston: I like the diversity of Ann Arbor. It also draws punk youth from all over Michigan and the U.S. But a great music city like Austin it ain't. We do sometimes play memorable shows here, like the Ron Asheton tribute show in February of 2009 and the outdoor Punk Week show in August of 2010. The State has always focused more on, and done much better in Detroit, which is much more a rock-n-roll city. The U of M makes Ann Arbor a better environment for more artistic, poppy-er music. Garage does well here, but we are so way not that cool.

Anything else you'd like to include personally?

Art: Thank you for your interest, and for getting up and doing something. It can be a lot of work, but it's a lot of fun too. Right?

Preston: Just our gratitude to you and your readers.

How do you maintain such a stage presence despite being more of a veteran in Michigan punk rock? You seem to have more energy than most of the younger groups do.

Art: Thanks! It really doesn't feel very different to me when we're actually playing than it did in the 80's, though I think we're a little sharper now. The music buzz, unlike other things, hasn't decayed.

Preston: I dunno. Check out the U.K. Subs sometime, or the Buzzcocks. Where does rock-n-roll energy come from, anyway? Solving that riddle is the key to any great rock band's success. Watch Bones or Ron Asheton in concert sometime—they never move, never flex a single facial muscle. But they blow you away.

We came up in the era of “high-energy rock-n-roll”. You know, “E = MC²”. So maximum output is our single-most [important] objective. It is unachievable, however, without dynamics, without the motionlessness. It's a fine art.

Why do you prefer to release you music on primarily vinyl?

Art: That seems to be what the people putting out our records do, though I think our 2nd LP, All Wrong ('06?) came out on CD as well as vinyl.

Preston: Vinyl sounds warmer, darker, hotter, better. It lasts. And it's a physical object. It's a better platform for artwork.



FACE REALITY INTERVIEW

When and how did the band get started?

We got started in the beginning of 2008. I approached Robbie and Niemi (who isn't in the band anymore) to play guitar. We practiced a few times, recording some riffs onto a tape recorder. We finished our demo and played our first show June 8, 2008.

What do you feel about Detroit? Is it a receptive hometown or is it just a means to a better end?

I love Detroit. It's a very receptive hometown, especially as of late. Things seem to really be picking up. All my friends in bands from out of town are starting to have more of a desire to play here which is going to make things pick up even more.

How did you come across Dead End Records? What prompted them to press your 'Positive Change' 7"?

Dead End Records approached us after hearing the mp3's of our demo. They offered to press the demo onto cassette but it was while we were pressing our own tapes. So instead they asked us to do a 7" with them which we agreed to do.

What bands (local and national/ international) do you take influence from?

Locally, we take influences from Negative Approach. Also, recent bands such as Build and Destroy, Retribution, Fireworks and Louder than Bombs are inspiring. Other Detroit acts that aren't affiliated with hardcore/punk such as Danny Brown, Mayor Hawthorne, Black Milk, and Guilty Simpson are great too. They're all working to get Detroit's name out there as much as possible. When we started as a band, the idea was to sound like Straight Ahead, Turning Point, Warzone and Youth of Today, but I'm glad we've come into our own.

What is the intended meaning behind the band name 'Face Reality'? I took it as a call to accept the truth, regardless of its outcome, essentially a philosophical call towards truth-seeking and being a truth-seeker.

Well when we started as a band, I wanted it to be called Another Way. That didn't end up working out and in almost all of my favorite records I was hearing "face reality" in the lyrics. At that point, it felt natural to name the band Face Reality.

-Hard Stance-Face Reality

-"All you hippies better start to face reality..." Cro-Mags

-"Things I see, they scare me, yet I must face reality..." Turning Point

When I decided to name the band Face Reality, we already had the demo and lyrics written. The demo had songs written about questioning what we really need in our society, thinking straight despite peer pressure to go with the flow, understanding different point of views, and taking risks in your life. I think these all coincide with facing reality.

What kinds of venues have you played around Michigan? What about around the U.S.? Ever play any festivals?

In Michigan, we've played the DAAC in Grand Rapids, the Metal Frat in Ann Arbor, the Garden Bowl, Refuge Skateshop in Dearborn, the Trumbullplex in Detroit, the Magic Stick in Detroit, a ton of basements and I'm sure we're leaving some out. As for out of town, we've played all over. Basements, larger places, small businesses, we've played 'em all. We've played a few fests as well. My favorite fest we've played so far was this past October in Chicago on X/X/X.

When did Youngblood Records sign you? When is the self-titled EP due out?

We signed to Youngblood in mid-January. I met Sean last August and we had been in constant contact since. The self-titled EP is being mastered now and should be out by summer '11.

What are some of your personal favorite local and national bands?

For local bands, I named off a few above. As for national hardcore bands: Mindset, Noose, Dead End Path, Power Trip, Thought Crusade, Give.

Why did you become straight edge? Is it a fraternity of sorts or is it more of a thing that you do for personal reasons?

I became straight edge because I felt alienated by choosing to not drink. It was comforting to know such a huge group of people loved the same music as me and didn't drink or get high. I love being in a straight edge band and having straight edge friends, but I also love drugged out bands and my drunken friends. So it is a personal choice.

What do you think the purpose of straight edge is? Is it possible to partake in drugs or alcohol and still keep one's mind "straight"?

Yes, it could be possible for one to keep his mind straight using drugs or alcohol. Straight edge is a social group of people involved in the hardcore/punk scene who choose to not numb their minds with drinking and drugs. I also think some people that are straight edge don't have their mind straight and use other forms of social crutches to stay sane.

Is it a coincidence that a lot of young kids who claim edge and follow a lot of corresponding bands are generally not seen at bar shows (this comes from my personal observations, in case you're wondering)? Would you play a bar show?

When I was younger and straight edge, I never felt comfortable going to shows at bars because usually they were 18+. Also, some parents might be wary about letting their kids go to a punk show at a bar. If the show was all ages and the right bands were playing, Face Reality would have no problem playing a bar.

What kind of books or magazines do you read? What would you recommend to someone who is not in the know?

I love reading skateboarding magazines as well as zines that talk about music. A combination of both is always great. As for books, I like reading about my favorite bands and have been reading a few books by Kerouac as well as Orwell.

Outside of the 7", what does the band have coming up, plans-wise?

We have a couple weekend tours in the making with the bands Mindset and Thought Crusade as well as a tour in July with United Youth from Wilkes-Barre, PA.



It seems a select group of bourgeoisie capitalists, though they value the free exchange of commercial goods without any restrictions, do not value the free exchange of information, as they have launched a smear campaign against Wiki Leaks founder Julian Assange.

Support the free exchange of information between and among citizens; don't let the censorship efforts by PayPal, MasterCard and Visa blockade this natural freedom!

http://www.readwriteweb.com/archives/paypal_announces_it_will_no_longer_handle_wikileaks.php
<http://wikileaks.org/support.html>



Do you think Detroit is an underrated or active scene? What do you think fans should do to become more active or stay informed?

Detroit is definitely an underrated city. We have a lot of great bands and a few great venues. Communication seems to be the only problem. We need to work harder to promote gigs to all types of people. Instead of just passing out flyers at hardcore shows and posting something on the internet, posting up flyers at record stores, coffee shops, skateparks; anywhere really.

Anything else you have to say?

Start bands, open a venue, write zines, do something. Don't complain about shit on the internet. Always keep the faith. Face Reality in 2011.



FACE REALITY PHOTO BY KENNETH CORBIN

BUBBLEGUM OCTOPUS- THE ALBUM FORMERLY KNOWN AS 8-LEGGED DANCE MOVES REVIEW

Usually I strive to cover punk from Detroit and Michigan, but occasionally, other genres, different bands, and groups from other cities warrant sufficient notice from me, and deserved attention from readers; this is one such occasion. I've never understood why, but along with punk, I tremendously enjoy electronic music (Nintendocore, 8-bit, techno, whatever M.S.I.'s genre is called, etc.) and the work of Bubblegum Octopus is one of the highest points (no pun intended for video game lovers) for electronic music yet; though not perfect, it is damn near.

I may as well clear out the potential negativity immediately; the lyrics are absolutely bizarre to the n^{th} degree (which here may be good or bad, depending on who you are) and they are lacking in the packaging. Though not relevant, I still like to see/ read what the lyrics are attempting to communicate. However, these minor shortcomings are far overshadowed by the unique blend of the varying styles of music, with an overtone of electronic punk-y goodness. In at least a few songs, it sounds like Koffin Kats front man Vic Victor is singing portions of the lyrics (in a few parts of the songs sung in...baritone?); strange indeed. Otherwise, the vocals usually alternate between a false falsetto/ high-pitched style and a deep death-metal-growl style. The pace is always changing- it goes anywhere from mid-tempo to powerviolence-beat fast.

On top of all of this, the music is highly inspirational; the factors of how and why remain a mystery to me to this day, but it matters not. The music is undoubtedly some type of an osmosis device, influencing listeners beyond the point of just listening. Personal anecdotes are not relevant to this review, but it is safe to say that this record has influenced me to think differently, act differently, exist differently; barring any of that, this album is the ADHD sufferer's greatest dream. It's energetic, fast, continuous, the lyrics aren't too deep, and every bit of the sound is in a state of constant flux. Do some speed and enjoy.

MIDWEST WASTE- FOUR SONG DEMO REVIEW

Techno, digital hardcore, house, electronic... Where one begins and another ends, I don't really fucking know. This demo is a duo of highly entertaining... music, a mix of funny, pointed commentary on modern culture and digital music expertise. This is one of my favorite pieces of local music, for both reasons.

1st is a song called "Adderall Lavigne", a dark-ish tune about the wonders of being on Adderall all night long, an experience I am all but familiar with. It's an anecdotal annotation of club life and being pumped on speed while the rest of the world sleeps. The mix of differing kinds of digital noise is a rather unusual, euphoric experience; main musician Mike Burrige is a master of his art, no doubt. The next song is "OH! HOE!", a social critique of blatantly promiscuous and mentally disingenuous women peppered around the earth (with headquarters in California and New Jersey). Singer/secondary musician Lisa takes a lyrical stand against these "hoes", deriding their stupidity and vanity as the disgrace it is. There is also some hip-hop influence, incorporated most properly with the line "wastin' all your flavor while I'm tastin' snow". It's also a definite Midwest product, using the line "stripper accidents, they happen all the time", a reference to an urban legend known mostly to Detroiters. After this was 3rd song "Supermoving", the most eclectic and strange song by the group yet. It is an upbeat and happy tune, no doubt, but I couldn't tell you for the life of me what it's about. I'm guessing it's like a lot of the early 2000s pop rap that was on the radio- it's just a word used only in the specific context within which it's given by the narrator/ singer. In other words, it's a made-up term defined by the meaning given to it by the person who made it up. Strange to the nth degree, but I still got down with the beat of the song; I'd be lying if I said I didn't dig it. Lastly was the song "Scone Party". I had to look up exactly what the fuck a "scone" is, and truth be told, I'm still not entirely sure. It looks like some type of bagel or pastry treat from the U.K.- fucking weird. How one has a party surrounding this food, or tells someone "We're goin' to a scone party, you're not invited", expecting disappointment from the recipient befuddles me. I wish the song had more lyrics and better expressed the meaning behind the song; however, the music is addictive, almost reminiscent of some Sega Genesis video game music (namely Streets of Rage 3, for anyone who remembers that relic). Being a fan of some old video games and the music that came from them, I really enjoyed that incorporation into the sound.

It's the weirdest and best piece of non-punk I've come across in a long time. Get your hands on this demo ASAP, and spread it to your local dance club. Maybe some non-hipsters will begin their infestation of the clubs; we can only hope.

HELLKRUSHER- DOOMSDAY HOUR LP RETRO REVIEW

I didn't know what this band was like, and I am still not quite sure how to describe them. It is... dark, apocalyptic, angry British anarcho crossover. There; that's the best short description you'll get of this band. However, there is a lot more to it than just that.

The guitars on this album are so down-tuned that this band could be a doom metal band if they played slower; luckily for the rest of the world, they play some sincerely insane crazy crossover thrash. For the high end of the sound, it's really low; the guitars are very ominous-sounding. The bass is even lower than that, and it works well, keeping the beat and accompanying the most excellent, tuned-to-be-finesse drums that side of the Atlantic. The drummer beats the living fuck out of his drums, to a *great* rhythm. The singer's deep British voice is the essence of this album, with his anger barking, not burning. In addition to all of this, the band has the best chorus (or at least the most relevant and direct one) I've heard as of late: "Fuck you, get out of my way, you're scum, FUCK YOU PAL!" Nothing quite encompasses the essence of my life, my existence (and the lives of my colleagues and friends, to be sure) quite like that.

This album is worth it for just that one song; but, there are fifteen more, lucky for us. Go out and buy this album already, pal.

CIVIL DISOBEDIENCE- IN A FEW HOURS OF MADNESS... 7" EP- RETRO REVIEW

I never knew quite what peace punk was... I listened to the likes of Icons of Filth, Aus-Rotten, Crass, M.D.C., both Subhumans, the Dead Kennedys, and Discharge without the faintest clue as to what peace punk was or that it even existed. Eventually, time passed and I discovered the movement of original peace punk that started in the late 1980s. Anti-Product, Nausea, Disassociate, Jesus Chrust, Toxic Narcotic, and others were participants in this movement. There were two relatively well-known original peace punk bands from Michigan- one being Social Outcast from Waterford (currently my favorite band to listen to), the other being Civil Disobedience from Saginaw. In their tenure, they had three official releases, and this 7" is the band in their prime.

The EP starts off with almost 100 seconds of audio snippets, most of which are oddly and inexplicably relevant. After the snippets conclude, the song kicks off with a menacing guitar intro; just a few seconds long, it's akin to the moment before, during, and after a bomb is dropped and subsequently explodes. As the drums punch into the rhythm of the guitar head-on, singers Justin and Rick begin their trade-off tirade called "Planet of the Fakes". The vocals and lyrics, though difficult to discern, are the most anarchic set of words set of the tone of music, bar none. Never has such a pissed, hopeless scream for the right to breathe been so appropriately straightforward. Following is "Faith Not Sight", which starts out with an aforementioned dual-vocal scream that begins with an accusatory, "YOU!", a devastating finger-point a la Discharge's "You Take Part in Creating This System". Justin and Rick continue their auctioneer-esque speech-songs. This is the angriest, most pointed track of the EP, ending with an echoed promise of persistent resistance, "You won't make a sleeping make-believer out of me!".

Turning the album over, the track "Manufactured Citizens" kicks off with a bass intro from Dan, giving it a bit of a bouncy, sort of "POP" (not pop music, mind you, fuck no) feeling. Most of the song is sung by both Justin and Rick simultaneously, save for the chorus, where they trade off line-for-line. The most poignant purpose of this song is the end of the chorus, "Then they're thrown away!", the exposure of the corporate use, abuse, and subsequent disposal of its laborers in the name of profit. After the conclusion of this song, there are more audio snippets about industrial and a theoretical post-human world being lived in and commented on. The snippets end with an excerpt from the ending of the famous radio short "The Chicken Heart", after which the band begins with an animalistic "SLARRRGGGHHH!" and a fucking insane introduction; it's one of the most punishing I have ever heard. As the vocals kick in, Justin begins his shared-vocal, and subsequent single-vocal rants as the band stops and starts on a fucking dime throughout the entire song; I can't begin to explain the sheer fury of this song. The end of the song, however, I can explain; it's the essence of peace punk: "An unavoidable process, all of this rampant decay, you loathe it, you love it, you follow it, you swallow it, you live it, you built it, I just want it off my back!" Screamed with dual vocals, grimy guitars and dirty drums, it is the quintessential... essence of peace punk. The record ends with a pointed question about the existence of humanity, of which to this day I have no answer: "Isn't it all a joke?"

- Do you want to advertise in the fanzine? It's now \$10 a ¼ page, \$18 a ½ page, and \$25 for a full page. (Trades taken, prices negotiable)
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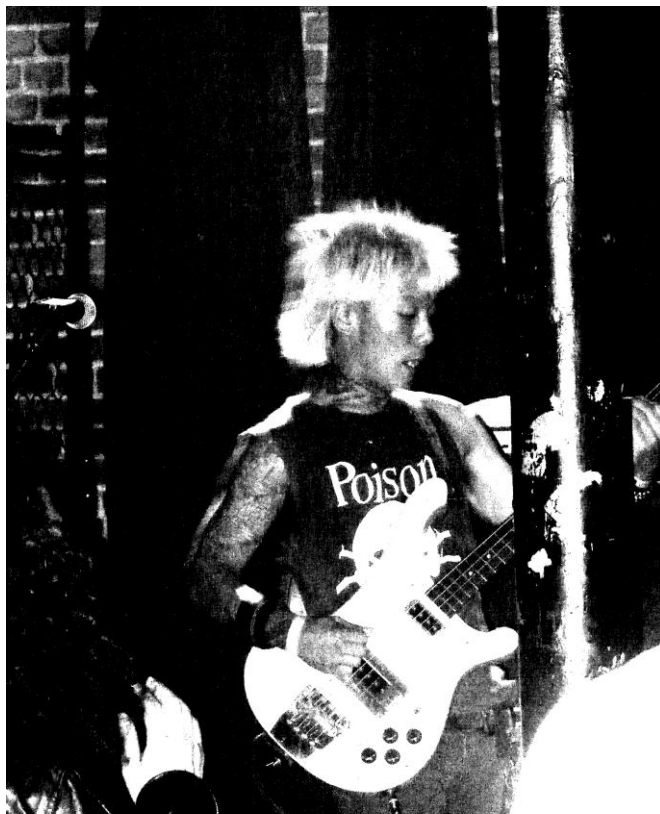
A TASTE OF: WHAT YOU MISSED



Bloody Phoenix playing at the Atlas Bar Aug. 11th



Asymmetric Warfare playing at the Garden Bowl July 2nd



Origin of M performing at the Shelter June 10th



Hash Blazer playing at the Comet Bar June 25th

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N.M.A. playing at the Bird Alley August 7th



Verbal Abuse performing at Smalls on June 5th



U.D.I. performing at the Comet Bar July 9th



Swine Flu performing at the Painted Lady July 30th

INTERVIEW WITH TONY AND BEN OF IN DEFENCE

When and where did you guys get started?

Tony: In Defence started in 2004 with Ben Crew writing the songs for the first 7" before there were any other members. From there he recruited John Mitchell (drums) and Paul Audette (Bass). Soon after that Jason Lupeituu joined on guitar. After the first 7" was released Marc Hanou (Amsterdam native) joined on second guitar. This line up released a second and third 7" and wrote most of the first LP 'Don't Know How to Breakdance'. During the writing Marc moved back to Europe and Tom Burt joined on guitar and John left and was replaced by Will Makin. After the next 7" release Will and Paul left the band and Jeff Nicolas (drums) and Tony Hoff (bass) joined. Two more 7" and our second LP 'Into the sewer' were put out with this line up. Jason left the band and was replaced by Jimmy Claypool.

Ben: We played our first show in February of 2006. It was a benefit for a local Minneapolis hardcore/punk comp called "Bring It Together" that we were spearheading.

What material have you released so far? Is there one you're particularly proud of?

Tony:

1. Twin Cities Hardcore 7"
2. Guns and Rosa Parks 7" split
3. Birds of a Feather 7" split
4. Don't Know How to Breakdance LP
5. Black Market Fetus 7" split
6. Into the Sewer LP
7. Part by the Slice 7" split
8. Motherspeed 7" split

Loads of comps.

We're proud of all of our releases. They all say something different and it really shows our growth as a band. Also our first four releases are out of print.

Ben: We have released around 7 or 8 split 7"s and two full length LP's "Don't Know How to Breakdance" and "Into the Sewer". We are currently working on a new LP for Profane Existence Records called "Party Lines and Politics".

What was Twin Cities hardcore like when you got started? Did you help to pick it up at all?

Tony: The Twin Cities has a very diverse scene. Usually bands from different genres will play together. I feel like we have had an impact on the scene, there are more hardcore bands playing 80's style fastcore and more bands playing a cross over type thrash.

Ben: The scene had different factions pop punx, garage/82 style hardcore, crust, street punk and mosh core. The comp was a way to try and bring everyone together. We played mid-late 80's style hardcore punk/thrash. Nobody else was doing that style at the time. We kind of came in with a humorous approach and tried to mix it up at shows. We would book shows with crust, hardcore and street punk bands. We wanted people to get over their dislike/fears of other punk cliques. There was a fight at one of the shows. But over time I think we tried to spread the message that punks and hardcore kids need to stick together.

Is Minneapolis or Minnesota in general good place for a touring band to stop off? If it is, would you be willing to host a touring band?

Tony: Minneapolis is a great place to tour. For some reason a lot of bands skip over it. I think mostly touring in the winter is hard to do. But we have a lot of bars, venues, and houses to play. We hook bands up all the time, after touring and getting helped out it's something we feel must be done. It helps other local bands meet new contacts and the network of DIY punk expand.

Ben: There are a variety of places to play like the Triple Rock Social Club, Memory Lanes and a variety of basement venues. Bands tour through Minneapolis a lot. When we do a show for touring bands we always try to show them a good time, make sure they get enough gas money, some food and a place to stay. We tour a lot so we know how it is.

“Don’t Know How to Breakdance”. Hm. Does the band have any original hip-hop influence? If so, who?

Tony: Ben did a solo thing called 1-2-Go Crew where he rapped straight edge hardcore songs over hip hop beats. It was awesome. I think he should bring it back. But 'Don't Know How to Breakdance' comes from the song Boombox Crew which is about Ben growing up with his friends pretending to be a tough gang type but obviously not being that.

Ben: Before I knew about punk I used to listen to groups like The Fat Boys, 2 Live Crew, Run DMC, Beastie Boys, Sugar Hill Gang and Grand Master Flash. This was back in the 80's. I'm white but I grew up in a mostly black community. Back then, in my neighborhood, there was still a big division between groups. If you were a black teenager you listened to rap. If you were white teenager you listened to heavy metal. I had friends on both sides so listened to both. I remember when Run DMC and Aerosmith came out with the video for "Walk This Way". They combined rap and heavy metal. Then Anthrax did the "I'm The Man" E.P. It doesn't seem like much now because we have since seen the creation of bands like Rage Against the Machine but back then that was revolutionary.

Have you ever been on tour? If so, where did you go and how did it go?

Tony: To date we've done about 10 tours. We've done Midwest tours, East coast, West coast, and Europe. Tours for us just keep getting better and better. We're currently planning a Midwest tour after our third LP 'Party Lines and Politics' comes out. Then we'll be going to Europe again in the fall of 2011.

Ben: Yes. We have tour throughout the U.S. and played 13 different countries in Europe. Touring is a lot of fun and a way to share your music directly with other people. It's also a great way to make new friends.

What kinds of venues are big in Minneapolis (i.e. high-end bars, dive bars, collectives, house shows, warehouse shows, etc.)?

Tony: Oh boy, I'll give this a shot. 1st Avenue and the Cabooze are the big venues in town. 7th Street entry (smaller room in 1st Ave.), Triple Rock Social Club, Turf Club, Hell's Kitchen, Cause, Big V's, Hexagon Bar, Memory Lanes are a few bars/venues that will do punk shows. The Fallout, Club Med, the Beat coffeehouse, the Rathole, the Gnarwhal, Dingus house, the cube, Getthefuckoutofmyhouse are some of the houses/collective type places.

What are some of your favorite fellow bands to play with?

Tony: As far as out of town bands: ANS, Ramming Speed, Disaster Strikes, Motherspeed, Cross Examination, Noise Noise Noise, Fix My Head, Black Breath, Brokedowns, Off With Their Heads, Wasted Time, Dark Ages, Lord Green, Hercules, Coke Bust, Pyroklast, Deep Shit. Local bands: Getting Even, Much Words, Ponx Attacks, Annalise, the Manix, Slow Death, Sundowners, Max Ether, Dios Mio, Arms Aloft, Dillinger Four, Assrash, Misery, Fuzzkill, Terrordactyles, Burn All Flags, Question, Useless Wooden Toys, Hamberger Help Me, Birthday Suits. There are more.

Ben: ANS, Dios Mio, Black Market Fetus, Wartorn....

Do you take any influence from old punk bands from the Midwest? If so, who?

Tony: Negative Approach is a big one, Naked Raygun, we draw influence from all over.

Ben: Negative Approach.

WANT TO ADVERTISE, CONTRIBUTE, OR BE MORE THAN A READER FOR THIS MAGAZINE?

We review and accept any and all contributions, including photos, columns, record/ zine/ underground TV shows/book reviews, interviews, recipes, tips & tricks for squatting, urban gardening, or any kind of civil disobedience, just about anything. We don't guarantee publication, but provided that it is reasonably proofread (i.e. spellchecked, no glaring errors or missing pieces), we will at least place it up in the Criminal Behavior blog, and potentially publish it. *Remember, you never know unless you try!*

Did you ever open for any relatively famous bands? If so, who and when?

Tony: Gorilla Biscuits, Bouncing Souls, Dillinger Four, Agnostic Front, Christ on Parade, Warcollapse, Resist, Terror, M.O.D., Modern Life Is War, Weekend Nachos, Trash Talk, the Bronx, Pulling Teeth, Blacklisted, The Unseen, A Wilhelm Scream, Youth Brigade, He Who Corrupts, MDC, DRI, Riistetyt, Skarhead, Hjertestop, Sista Sekunden, Rainbow of Death, Masshysteri.

Ben: Gorilla Biscuits, Dillinger Four, Agnostic Front, Murphy's Law, Bouncing Souls, Youth Brigade, MDC, MOD, 7 Seconds, Star Fucking Hipsters...



Does Minneapolis have a big-city feel to it?

Tony: In a way yes, there are a lot of different scenes here, the hip hop scene is huge, as is rock and folk. Pick something and you can find it. But when you get down to a hardcore/punk scene it is pretty big but if you go to enough shows people start to look familiar.

Ben: Yeah but it's a small big city feel. Not as big as New York or Chicago. There is still a lot going on and a lot to do. It's big enough that there are different punk scenes here... hardcore, street punk, crust, pop punk. People for the most part still get along and go to each others' shows from time to time.

What do you think keeps/ limits kids from getting involved in punk?

Tony: Knowing what's good, knowing how to find venues or houses. Going to a house where you don't know where it is and don't know anyone there can be intimidating. So I guess fear of the unknown. But in reality most kids in the scene are very welcoming and don't care.

Ben: That's a tough question. I think it's different for different people. But I think everyone should get involved. This scene is what we make it. **If something sucks in your scene don't bitch on the internet do what you can to make it better.**

Has anyone in the band ever actually tried to break-dance? Are ghetto blasters still in use?

Tony: We've had a few shows where we brought boomboxes to the shows but they just get destroyed. So we stopped doing that. There are a lot of circle pits and stage dives at our shows. We're happy with that.

Ben: I tried to break-dance back in the 80's but I sucked at it. I still suck at dancing. That's why I took to moshing. It's easier to slam into someone than it is to do the kick worm. We didn't have iPods when we were kids; we had ghetto blasters. Instead of you enjoying your music through headphones by yourself you played cassettes through your ghetto blaster with your friends and forced those around you to listen to it as well. We'd go to the park, crank up the jams and annoy the piss out of people. That was fun. I still have one but it's a collector's item now so I don't take it out anymore.

Does In Defence have any upcoming releases or tours planned as of yet?

Tony: We have a new LP coming out on Profane Existence called "Party Lines and Politics". We're hoping it will be out in May '11. We've also been talking to a couple of labels looking to do 7" but no plans have been made.

Ben: we are currently working on a new LP called "Party Lines and Politics" due out on Profane Existence spring or 2011. After it's out we plan to tour the US and go back over to Europe.

CLASSIFIED ADS

WHO: GOES BY THE ALIAS OF
“RAY BC”.

LOOKING FOR: SOMEONE TO BREAK
DOWN THE WALLS AND TAKE A
STAND, BY SHOUTING IT,
THINKING STRAIGHT, AND HOLDING
TRUE. MUST BE D/D FREE.

TIME: TODAY.

LOCATED IN: THE KIDS’ EYES.

PURPOSE: UNKNOWN; WHEN ASKED
FOR COMMENT, HE SPOKE AS
THOUGH FOOD WAS STUCK IN HIS
THROAT. REALISTIC ANSWER:
WHO THE FUCK KNOWS.

What was the craziest band moment you’ve had so far?

Tony: We have a lot of stories but two that I like to tell go like this; on our European tour we played Barcelona and had to be in Italy the next day. So we started this crazy long drive and ended up stopping at a grocery store just inside of Italy. We go in for some breakfast stuff and Ben wanders off and the rest of us find him in line to pay with a single cucumber. We told him he had to weigh it and get a price sticker. He either didn't understand or ignored us. Then we watch him go to the cashier to pay and he tells Ben to go weigh the cucumber and come back. Ben doesn't speak Italian. The cashier calls someone to help and Ben puts the cucumber on the counter raises his hands like he's in trouble and walks backwards out the door.

A couple of years ago we played a town called Duluth; it's about 2 hours north of the twin cities. It was the middle of January. We were playing the house that Dios Mio lived in at the time. We set up in the living room and the show was so crazy. Kids were circle pitting in through multiple rooms of the house. We had to stand on our amps there were so many people in the house. After the show was done the police showed up and gave everyone a lecture about having bands play in your house and they should go play a bar. No one got in trouble.

Ben: Playing a guerrilla show at a Taco Johns restaurant. It's on YouTube. Check it out!! We were supposed to play a basement show. The police came and shut it down before we had a chance to go on. Everyone was bummed out. Then one dude was like "I work at Taco Johns. Let's have the show there." So we did. It was crazy. People who were there eating were like "what the hell is going on??"

Is skateboarding a big thing among the band or in Minneapolis generally?

Tony: Yeah, I feel like skateboarding was bigger than it is now. I think kids still skate but just don't write songs about it as much.

Ben: Some of us skate... or try to. There are several skate parks around Minneapolis.

Anything else you want to include?

Tony: We're on MySpace and Facebook. Check those out for tour dates and other updates. Our new record should be out in May 2011 on Profane Existence. Also you can mail order merch from us at <http://indefence.bigcartel.com>.
DIY FOR LIFE!!!

Ben: In Defence wants to play Detroit!

For the show, our gang missed both Kontrasekt and Wrathcobra, having run late due to two detours, one fortunate and time-saving; the other...not so much. In any case, Kontrasekt and Wrathcobra have studio outputs that render them worthy of attention (Fang & Tail by Wrathcobra is a new step in metal, in my opinion). We walked into the venue, a substantially-sized gym-like bar/community center, as 3rd band Choose Your Poison raged. They jammed out a stoner-thrash metal-punk sound, all guns (and joints) blazing. Though not a subscriber to the Metal Punk Death Squad (colloquially known as Menstrual Period Dykes having Sex), their sound has that distinct metal-punk hybrid vibe, managing to simultaneously thrash & bash. Definitely a band better enjoyed high (as indicated by the narcotics-obsessed, nihilistic anthem *Smoke Weed and Worship Nothing*).

Next was Pyroklast. This set was plagued with serious technical problems; the lead and secondary vocals intermittently went out, the rhythm guitar chimed out on occasion, and it wasn't fixed until damn near the end of the set. This being said, the tunes were straight-up, balls-to-the-wall Midwest-style crust. The performance was definitely faulty, but not at the failures of the members; the sound failed, the performers did not. The EP I nabbed served as a testament to the band's real fortitude. Snap to attention on these guys, or else you'll miss out.

Following was Wartorn, who also featured show organizer and notable Wisconsin punk Eric "Bitty" Hammers, this time on vocals (as opposed to Pyroklast, where he played bass). They kicked it out, playing some epic-style crust that served as sparks to fuel the fire that had been ignited. The band is better known for their longer tracks (they had only two on their split LP with Pyroklast); however, their best song, both live and in studio, is a cover of the State of Fear track "Blood Thirsty System". The band does this song more justice than State of Fear ever did; it's in this song that Wartorn rises to their best: the menacing, deep-throated growls and howls set the tone for the hopeless, hymnless happenings of the band. The chorus is a real lullaby for raising children to; perhaps better consumers await.

In Defence arrived next (onstage immediately following Taco Bell) and set off a frenzy. Mixing thrashcore and boombox hip-hop cultures, this band is appropriately given the genre of R'n'B (rhythm and blastbeats). Never taking themselves too seriously, In Defence is a real band to have a beer with, before, during and after the show. Think Common Enemy's music with Brutal Knights' lyrics and sardonic attacks on the powers that be...lieve tacos are a sin against America.



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 STATE OF ALIENATION

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 IN
 DEFENCE

WARTORN
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HELL on earth

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Next was Catheter, whom I regrettably missed due to external circumstances (I was busy mediating a fight and trying to solve the problem that caused said fight). Eventually, the problem, though solved, caused us to miss the band's set. The band has a split with Streetwalker (featured further down), and the bit that I did hear didn't turn me off; however, I can't say that I'm qualified to judge since I was outside and only heard a portion of the sound. After what seemed like a long wait (between the problem-solving and the extended wait for the next band), Portland's Hellshock started up, shellacking the crowd with the classic, yet modern U.K.-style crust sound. These guys too had technical difficulties, but it rarely cut into the band's performance. The gritty, ominous growls of the singer sounded off a siren silencing dissidents deciding that crust was crap. The two guitars grabbed the apolitical, apathetic popular punk rock and threw it right down the grinder, gripping the listeners and filling them with anger and fervor, with some assistance of the rhythm section. The drums and bass gave the low end of the sound a robust feeling; Hellshock is here to stay, and you're an ally or their enemy, the apathetic masses. Though I was present for both Protestant & Humachine, I can't remember what they were like. Protestant has some legitimate hype behind them, having done some touring & having a few records out; worth the listen. Humachine was... beyond the noisy extreme metal sound popularized by Extreme Noise Terror, I can't remember a damn thing. Closing the show was Assrash from Minneapolis. These guys have been together for quite some time, being one of Profane Existence's earliest bands. With a name like Assrash, I'm shocked they lasted this long. Regardless of ridiculousness in band-naming activities, the sound gave me a for the band's persistence since the early to mid-90s; it's classic crust, from those who had forged that sound, playing it the same way it was then. The 45-minute set was a bit long, but they sure as shit made them count. I think Assflash would've been a better name for the band...



After our nigh-sleepless night and early day, we returned from Green Bay, just in time for the second day of the fest. I missed Neon Hole due to talking with a new friend from Grand Rapids; that, and upon entering the building to take a piss, I listened to a couple of songs, and then decided it would be better to keep my conversation going. Though I was unimpressed, this day was filled with more of a grind/ powerviolence side of crust, of which I am very sensitive to the ear; not for me.

Hatekrusher followed, and though I did stay for their set, I did not like this band either. I may have had high expectations and been artificially let down by them (Hellkrusher and Hatekrusher are pretty similar in name and live sound, somewhat). Nothing particular stood out, beyond the name of the band, which is spectacular. If stuff is found online of these guys (or any band I've had trouble remembering/ don't like), download it before you buy it. Regardless of my negative opinions, all of the bands on the fest are at minimum worthy of a download/ listen.

The next to grace the stage was stenchcore-worship crustards (self-proclaimed, not a name I have dubbed them with) from Chicago, Krang. The set started off well enough, with the singer burning a bible onstage (it's stereotypical and played out, but any expression of "Fuck you" towards the big three of religion has value, in my opinion). Then, the band started, ripping out some old-school stenchcore (i.e. first edition/ prototype of crust from the mid-1980s) in the vein of Antisect: two vocalists with different voices, doomy punk guitar, and uncompromising drums. The main vocalist provided his high-pitched screeches, while the guitar player followed with. The vocals ought to be traded off to the guitarist as the primary, as his clear punk rock shouts are much more powerful than the singer's grindy shrieks. The band was one of the better performers for the show.

Next came Minnesota's Cognitive Dissonance, whom I missed for reasons I can't even recall. Regardless, the band is essentially a side project of the guitarist and drummer of fellow Minneapolis band Question. Again, download, listen, (don't)/ buy, though the *Prisoner Under the Cross 7*" is particularly good.

Insert free CD with fanzine here.

Afterwards was Streetwalker from Seattle. Sporting a female lead singer and a grind-crust hybrid sound, the band had some very cool imagery and a neat vibe. I wasn't a fan of the vocals, but the guitar blurring the line between busting grind and grinding crust made the set worthy of my attention. As a national act, I wouldn't jump for joy if they came touring, but they'd fit just fine in Detroit, and they're still good live, regardless of my excitement level.

Following them was Oiltanker. As I remember it, they were a crust band with abnormal street punk influences. The guitars were heavy & hard, chugging along to the singer's deep-throated barks and a heavy low-end sound. Not the best band at the show by anyone's measurement, but an average crust band still trumps *anything* emo. 625's local chapter, their pride & joy of Wisconsin, came around; S.F.N., a two-man powerviolence band, thrashed out their 625 FAF (fast as fuck) tunes to much crowd avail. I didn't get it myself; the faster and less discernible the songs are, the harder it is to separate from all the other bands with obscure names with X's in them. I wonder if the X's are for every 100 beats per minute the drummer can play... Nothing new here; if you like fastcore, you already know these guys. If you don't like the style, you won't like them any more than you would D.R.I.'s 1st album. Now it was the Parish's turn to play. Fellow fest-celebrator Brian said of the Parish, "This band is heavy as fuck; man, I love this shit!" He also stated that he had regretted missing the majority of the set drinking with the guys in From Ashes Rise (a sufficient alternative activity, however). All I can say is that I second his statements; heavy as hell works well sometimes (including here), and I missed most of the set knocking back a few shots. As the fest began to slim down, War//Plague came to the stage. A post-set discussion with a friend had me agreeing that the bass on this band was a bit overpowering; still, this is the 90s P.E. crust I know and love, and not even an overpowering bass can take that away. The band's set was intense, managing to bring some hope back that crust would return as THE punk rock subgenre to hit the "scene" hardest. Combined with the songs on the split LP with Police Bastard, War//Plague's performance here was inspiring, if not to me, to the future of the scene as a whole.

Bitty had one last band up his sleeve that he had left lying in wait for the fans who had stuck around (a surprising number of them). Dresden came aboard, and this was Bitty's best performance yet; I could see this was where he had his heart focused, at least that day. He raged out some of the best crust I've seen (to be fair, this fest had been my largest exposure to crust as of yet). The band mixes that 80s style hardcore energy with the epic late 80s-early 90s style of crust near perfectly. How is it that there's so much talent at a Wisconsin fest when Detroit has hardly heard the word "Fest" since Michigan Fest 10-15 years ago (we've been working on it!)? Less apathy, more unity.

From Ashes Rise was next, and second-to-last. I didn't dig the melodies mixed in with the crust music. When things match perfectly, it's another push closer towards insanity (or in the real world, sanity). Though they clearly have something going for them, their worship status confuses me. Melodic D-beat is not a fusion I enjoy, it seems.

Finally, the end of the show. I was told I would like this band, and with a name like Question, I figured my source was right. Simple, yet saying a lot with one word for a band name. What could be bad? Nothing. This band was fucking fantastic, on every level. Though another friend complained that Saira had rambled on too long in between the songs, I disagree; there's a reason to talk about songs before performing them. Music is an outward expression of an inward philosophy, and talking about it serves just as much (if not more) purpose as does singing your song about it. Anyways, sound-wise, this band is perfectly dirty and grimy. It's rhythmic, but not quite on rhythm; it's fast, but the songs are long enough to have multiple parts and be intricate enough to be considered a song; it's angry, yet has so much hope in the lyrics and demeanor imposed by the aforementioned singer, Saira. This set almost instantly jetted Question into being one of my new favorite bands. The only bad part was that it had to end.

Holy dog shit, this was one hell of a weekend. I discovered so many new bands and discovered a whole new network of people by going to this fest. After dropping a paycheck's worth in merch, our gang of 4 (that had been reduced to a gang of three by the time we left) took off back home for Detroit.

THE ARTWORK OF: LIZZ RAMOS



SKA AND A FOURTH WAVE VISION

First wave ska was the classic one: It was a strange mix of calypso, reggae, and soul that resonated with musicians and listeners. It wasn't 100% original, but everything in music is an extension, an addendum, an addition upon an already existent genre. There's a certain threshold of uniqueness that sparks a wave of interest and level of originality that inspires enough musicians to build off of that type of music that it sort of becomes original, at least definition-wise. When one musician or group of musicians is inspired by another musician or group of musicians to the point of creating music, that in and of itself, is categorically original.

2-Tone ska expanded on this sound; it was no longer a mix of calypso, reggae, and soul that would define the sound. Now, it was ska, and would later be first wave ska. 2-Tone ska was a fusion of first wave ska and the initial explosion of punk rock in '76 and '77. While this was an addendum genre, it definitely had a sound that did not speak to the same group of listeners; 2-Tone seemed to be a mild commercialization of the ska sound. There still existed much integrity, however; the Specials, the Selecter, Gangster Fun, and the like sung about real things, jammed out upbeat guitar chords with parallel horn lines being blasted out in 4:4 synchronized rhythm. Again, it was captivating enough to a wave of musicians that it was original. Influences are not a capitulation of uniqueness; an artist is influenced by his predecessors that he holds dear, in all cases sans the one of an artist who doubles as an insulated hermit.

Third wave was the movement sparked in the early 90s with the greatest wave of publicity and saturation of any of the previous movements. Giant followings and fanboy fandom followed with such bands as Catch 22, Mustard Plug, the Toasters, Skankin' Pickle, Reel Big Fish, Less than Jake, and all of their contemporaries. Since this 3rd wave first began its tide in 1991, almost every ska band has surfed along the 3rd wave, from all 50 states in the U.S. to Canada to Europe to the rest of the world. The popular tide where commercial existence stuck its nose in eventually receded, and the 3rd wave somehow still persisted, almost totally unchanged.





Now, what's the future, now that even underground popular interest is waning for the third wave? The answer: A new type of fusion genre, one that incorporates not only ska, but other genres too. Such sounds have already been touched on, but not in any kind of a movement-like way; Luvdump incorporates ska and peace punk, Ghetto Blaster fuses ska, hip-hop, and punk rock, Stuck Lucky is a mishmash of thrash, punk, and ska, Babylon Party Machine mixes techno and ska, Matt Wixson uses both traditional folk and ska music together, and there are others too (rumor has it that there's a powerviolence-ska fusion in the works in Detroit).

This future is already being carried forth in small doses; in fact, Choking Victim, to a limited extent, was the first of this fusion-genre prototype, and more only followed. Riotska Records, though limited in the different styles it puts out, is one label that is following this trend-to-be. Asian Man, a more diverse and different label, also follows this trend (though, to be fair, label owner Mike Park also helped form third wave in the 1990s). There are large waves of bands that are following this influenced-by-third-wave movement. While small, the indication that these bands are popular or getting popular is not to be doubted. Alkaline Trio, Against Me!, Bubblegum Octopus, The Ergs!, the Flatliners, and so on are all relatively popular groups who are undoubtedly influenced the third wave of ska, and move along with this "Fourth Wave" trend that is slowly picking up. Pick up an instrument and jam out some fucking ska music, fourth wave style, before the masses catch wind of the wave, and it, too, is copped and sold out. Your time runs lower by the minute.

Sloppy Noise: There's much to be said for a printed copy of a zine, especially in the digital age. It's a reminder of a world before, after, and without the internet. In a mere 15 years, this internet has subjugated most 1st world nation consumers. In South Korea, kids are actually able to receive medical treatment for video game addiction- talk about plugged in! Americans ages 13-39 seem to need some kind of treatment for internet addiction (myself included; at least I can admit that I have a problem that also plagues those I hate). There is a world, a REAL world, consisting of palpable things and not bits of data. The printed word is a testament to this, and the zine is a prime example of the printed word. This is one such zine that exemplifies the need for palpable existence for the printed word.

Sloppy Noise is an exclusively photo-based fanzine made in Lansing. There's little that needs to be said about the zine- it has crisp, clear pictures, the photos are direct, portraying show activities (be they onlookers, bands, or both), and it's free. Beyond that, all one can do to experience this zine properly is to track down a copy and read it the way the printed word is read. The zine itself is top-notch quality-wise, well worth the time invested in tracking down and reading it. I can't tell you how many fucking e-zines are out there; the ratio of e-zines to printed ones is shocking. If you really want to unplug, get the word out through a natural network, and make or read a printed zine, for once. Stay analog, stay print, and stay off the fucking radar; let your efforts manifest into creating something REAL.

FANZINE REVIEW

End Times: What happened to metal, REAL metal? Slayer, Exodus, Sodom, Halloween, Hellbastard, Judas Priest... It's all gone now, it seems. At least, most of it is; the number and quality of bands has surely dissipated. However, there seems to be a slight resurgence; a metal zine called *End Times* from Lansing has cropped up. Though I knew just one of the featured bands, the art direction was lo-fi (B&W, cut & paste) and the information was interesting and informative. Michigan metal has been revved up, and hopefully *End Times* will be at the forefront, documenting it. Places like the Ritz, Blackened Moon, (unfortunately) Harpo's and (more unfortunately) Blondie's are hosting most metal shows, a few different promoters are getting the word out to fans, and bands like Year of the Pig, Reaper, Perversion, Wastelander, Hash Blazer, Beast in the Field (who are interviewed in the 2nd issue), & Shitfucker are spreading this sound. Though *End Times* is a bit dirty and lo-fi, I definitely like it. It's a throwback to how things used to be done- and that, my internet-age friends, is better than any e-zine. Michigan metal lives on, and *End Times* is proof.

Crook by the Book: First, the cassette. It's a 7-song, 4-band local compilation; the first song is from End Trails, and I heard something new, yet something old was there. It was new hardcore & it rang of a tired style. Though not terrible, this melodic hardcore song failed to impress me. The next track was from Build & Destroy, opening with a sample of old-school hip-hop. Finally, the song kicked into a hardcore sound and played out okay. These guys use some hip-hop influence in their music, or so I am told; I have not noticed it. It was a good intro, but requires more hip-hop. The third song is by Louder than Bombs, who play rock with a heavy vibe of punk. The track was good, although it bore an unfamiliar sound. Then the tape turned over and Face Reality came upon the airwaves. Within seconds, I was taken by force by the furious, angry vibe of the band. Think of a Detroit Vitamin X. Next was a 2nd Build & Destroy track; this song was stronger than the first one, bearing a more hardcore, less hip-hop sound. After this was a second track from Louder than Bombs. This too was a more punk track than the first one; with some melodic singing, the track stood out vocally and musically. Closing the tape was another ripper from Face Reality. With ever greater fury, the band ripped out every throat of every band on the way to the punk rock mountain peak; this band has so much potential, it's insane. Next, the zine, which is a throwback to the raw production of old-school zines, and sometimes computer software can't beat getting some glue and paper to create something palpable. This zine also has something mine usually doesn't: a variety of different material, (i.e. a recipe, a comic, a how-to guide, and a more pictures). That's because BUS 125 is a collective, with different insights, and I'm a lone wolf. Despite the differences between our respective products, I enjoyed this twofold production. Get involved and do something to support one another. Don't sit by wasting time believing all goals are beyond reach; they aren't. The world is composed of 2 kinds of people: those who do and those who do not. The only way to bring change is to be autonomous, decision-wise. The world caters to them, not idle kids.

EBOLA VIRUS- NO REDEMPTION 7" REVIEW

Hip-hop has been hijacked by the music moguls for manipulation in order to appeal to the masses of morons today. At one point, however, hip-hop was one of the most potent forms of music with which to communicate. It was rhythmic, revolutionary and real. Following the powerful messages of hip-hop pioneers Ice-T, NWA, and Public Enemy was the change of sound closer to a party and dance music vibe rather than the sociopolitical statements of yesteryear. The rise in popularity in gangster rap and party hip-hop were the primary diluting forces for meaningful hip-hop. Still, there exists hope for palatable, euphonic and purposeful hip-hop; I stumbled across this four-song 7" by accident (I liked the back cover and it was relatively cheap), and so I dusted off my turntable and set the needle on this piece of plastic I was to become all but familiar with...

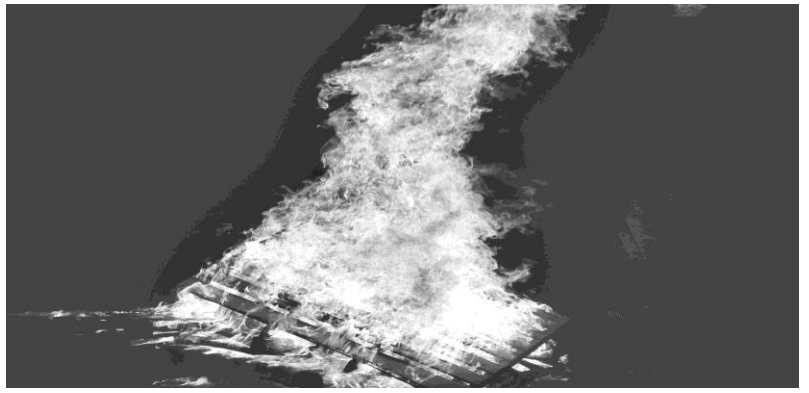
Oh. My. God. Becky. I haven't heard hip-hop this fucking good since I first heard Ice-T, and this record parallels his work in quality, undoubtedly giving the hip-hop godfather a run for his money. This record is a philosophical declaration of war on the institution of religion, a high-voltage topic to touch upon in hip-hop, a world saturated in escapism. "The Evolution of Man" is a song about mankind and his environmental destruction, a self-centered power trip at worst, and an altruistic economic jump-start at best. The narrator can be heard, frothing with rage in his rhythmic beat, accusatory and uncompromising. "No Redemption" addresses the 3rd world poverty and how our lives are incomparable in suffering to those seeking a simplistic existence of security, survival, and synchronicity. It is the reminder of our tendency to over-exaggerate our suffering, when the reality is that many humans are unable to find a way past the first 2 levels of Maslow's hierarchy of needs. MIPs and drunk-in-public laws are laughably miniscule in importance when compared to the unyielding, unforgiving lives lived in Africa or SE Asia. "What They Praise" is the crown jewel of the EP; the narrator resumes his bubbling fury and releases his rigid rhetoric against the foundation of religious morality as the synthesizer beats in the background with a solemn, somber tune. The author deserves much respect for making these words rhyme and the beat synchronize so well. Closing the album is "Your Messiah", another anti-religion song, instead attacking the idols of man, which is what truly renders his autonomy idle. This and the foundation of religious morality are separate (but related) and both deserve the philosophical equivalent of being shoved into a wood-chipper so they may never corrupt another mind. Having been exposed to multiple different kinds of rap and hip-hop, I thought I saw the end when the likes of Jim Jones and Pet Shop Boyz took the youth in my high school by storm. This record is a renewal of hope for the potency of hip-hop. This is one of the most entertaining and philosophically inspiring pieces of work I've ever heard, next to the isolating anger of Black Flag and the sincere, unbridled written works of Friedrich Nietzsche. This is a must-have for anyone who has been touched by hip-hop. It will change your life for the better.

GHETTO BLASTER- EIGHT SONG EP REVIEW

Ska: A genre inhabited of 85% high school/ college students with more free time than they know what to do with, and 15% musicians who happen to like the genre. Ska is overdone as a 3rd wave movement, but fusion is the future for ska, bringing me to the 2nd genre: Hip hop. Once populated by oppressed black youth with rhythm and poets of the most delicate prose, it is now held down by hipster swine and the occasional rhyme master who values music over money. Hip hop has been commercialized, become industrially profitable and turned into rap. Though these genres mean little alone, together they are a furious, fervent, fun mix that engrains the oncoming 4th wave of ska. The general vibe of the EP is a very radical leftist, sort of crew-like feeling, notably touched on in the song 'GBC', short for "Ghetto Blaster Crew". At times, it shifts to a more upbeat hip-hop ska feel, Choking Victim-light. 'Get Drunk' is one of those tunes. While radical, it's not on the level of Choking Victim. The vocals are a mix of raspy, Rollins-like singing and classic emcee rapping or beat-boxing. The guitars are down-tuned, minor-chord ska-punk with very heavily accented offbeats. Lastly, the rhythm section just keeps the beat, allowing the guitars and singing to speak as the primary communicator. This eight-song EP is the future for ska. Two simultaneous kinds of radical, download this protégé of 4th wave ska.

CAPITALI\$M

PROS, CONS, AND ALTERNATIVES



With any economic system, it seems as though it's flawed; socialism fails because of the correlation between size and efficiency being entirely contradictory (any consumer or low-level worker can tell you this about a corporation). Communism fails because there is no incentive to contribute to the system; when a worker does contribute, he receives nothing for his additional efforts, and when he does not contribute, he suffers no loss in benefits. This inevitably leads to a shortage in supplies, and it begins a race to the bottom that drains the economy of all resources. Anarchism fails because man is far from autonomous; actually, it doesn't fail, but it does buckle when the size of the community being managed becomes too large. Capitalism, meanwhile, fails because of the inherently selfish nature of mankind; the false correlation between money/ assets and value leads down a treacherous path, including the degradation of workers' rights and the middle class, a build-up of the military-industrial complex, and urban decay to the n^{th} degree. So, what's the solution? Talking about what doesn't work is not productive; it merely narrows the slots of compatibility. Still, what's the solution? The solution is a philosophy of philosophy, an ages-old Asian ancestral tradition: Taoism, the balance and proper use of yin & yang. Here, it is the balance and proper use of these different economic philosophies, each with their own contributions.

Capitalism's benefits include incentivizing labor and a correlation between that labor and economic benefit. To contrast those benefits and keep them from becoming a negative characteristic, socialist control by the government (by means of laws that regulate wages, taxes and tax breaks, social welfare programs, and limiting the profits companies can make/ the individual gain that can be acquired from them) will keep these capitalist characteristics in check. These aforementioned socialistic rules that protect the lower class of laborers are important, but again, must not be taken too lightly or too strongly. To keep these from negatively affecting the economy, legislatures must regulate these economic rules periodically, allowing for some individual profiteering potential and expansion that serves the greater good of the community (i.e. more jobs that will go towards additional labor). So, what regulates these legislatures? The anarchistic economic tendencies do; these fun size, efficient economies thrive because of their smaller sizes and corresponding increased ease of communication. Lastly, regulating the small businesses of these anarchistic economic models is a sort of communistic sense of contribution; contributing to the community not for the good of one's own self, but for the good of one's community. Making clear the correlation between contributions and benefits in this communistic economic model will help laborers to realize the benefits of aiding their communities. This model is regulated by the capitalist model that allows for competition and incentive to succeed. Now, for the hard part: How to put such an enormous plan into action?

It's not as hard as it may seem; yes, change is difficult, but achievable. First, know where your money goes- this means keeping a rudimentary log of any and all financial transactions. Second, buy local when at all reasonably possible; if it's not possible, export your dollar as close to home as is possible for services/ goods. However, it is important to keep in mind that economic needs (NEEDS, not WANTS) are easily fulfilled locally, which leads to a third and final point. Nietzsche said of the fourth question of conscience in his finest work **Twilight of the Idols** that "one must know *what* one wants and *that* one wants." Applying this to the lives of consumers will make for wiser financial decisions, and in turn benefit the collective economic contributors, as opposed to a few top-level profiteers. This will be our economic objective as a city, a county, state, country, and a species.

PUNK ROCK RERUNS OR:

WHY YOUR BAND SHOULD PLAY LESS AND PRACTICE MORE

BY: BRIAN WEISSERMAN

I'll start this off quite simply: there are too many fucking shows going on in this city. Now let me elaborate on this: Looking at the calendar on Detroitpunk.org, on August 6th, I see listed seven different shows listed. On August 11th (A THURSDAY, for fuck's sake), there are five in the Metro Detroit area. The 12th, there are four (if you count Ann Arbor). The 13th, six [seven if you count Dirtfest (though, why you would is beyond me)]. The 26th and the 27th of August have seven combined. And this isn't even counting Grand Rapids, Lansing, Muskegon, Kalamazoo, Saginaw, Toledo, or the many other outlying cities in this state.

How this is a problem:

A good number of these shows feature ALL LOCAL BANDS. Not only all local bands, but all local bands that play EVERY FUCKING WEEK. Sometimes TWICE a week. In the case of the shows that DO have an out-of-town band playing, half of them were probably set up AFTER one of the great many events featuring only local bands had already been set up, confirmed, and had flyers distributed (or advertised on Facebook; very few of you seem dedicated enough to actually distribute paper flyers anymore.)

Now, what makes more sense, given the two options:

- A) Set up another show, most likely with MORE bands that everyone saw last week, creating more competition for the other seven fucking shows going on the same day, and guaranteeing another out-of-town band with mediocre attendance at best, or...
- B) try to put that out-of-town band on an event that's already happening, guaranteeing that not only that particular show will have less competition, but that those already planning on attending will actually have the chance to see someone that haven't already seen a week prior?

It seems like the obvious choice is option B. Unfortunately, most of you seem to be much more content with option A. It's easier. Even more unfortunately, a great many bands out there seem so devoted to playing as often as possible that they DO, feeling it necessary to play with all local bands every week, and, even worse, feeling it necessary to put four or five or six bands on a show; to me, that doesn't say, "Hey, even MORE reasons to go to this!"; it says, "Oh, shit, I'm going to be stuck here by obligation even LONGER."

Yes, that's right; I'm sick of seeing your band. It becomes horribly boring to see you play for the 30th time this year, especially when you have no new material. You can only watch a rerun of the same South Park episode so many times; after a while, you just turn the TV off within 5 seconds of recognizing which episode it is. The same goes with live music; after awhile, I'd honestly rather just stay at home, drink a few tall cans, and lay on the couch listening to records. I know I'm not the only one with this sentiment, either.

I'm all about supporting local music, but I can only support it to a certain point; my pocket can't afford going to a show every night, my spare time isn't great enough to go to a show every night, and I'm sick and tired of saying "Oh, I was at this OTHER show I ALSO felt obligated to go to", or "I honestly couldn't handle another fucking show this month", or "I was going to end up blowing my fucking brains out after I kicked your drum set to bits and smashed your guitar I'm so sick of drunkenly seeing every other weekend."

Yes, that's right: after a while, YOU STOP BEING RELEVANT. People DO get sick and tired of seeing you every weekend, and they stop coming to your shows. There are plenty of bands, most of whom I'm very fond of, that will play five or ten or fifteen shows in a row and I won't go to a single one of them. Why? Because I know damn well that I can probably see them again in two days if I really feel like it. Your band's show attendance HAS gone down, and this is why.

Not only does that make you, as a band, feel like no one wants to see you anymore (which is the case, especially when you're so busy playing shows that you're too busy to practice), but it makes it harder for people to find new bands. The best way for people to find new bands is seeing them live, and it's awfully goddamn hard for people to find out that they like this particular artist when they're too apathetic to actually go see whomever they're opening up for.

It's even more difficult when the same bands play with each other for every show; look through your flyer collection, or through the Detroit Punk calendar, and you'll notice pretty quickly that a lot of them look exactly the same. You're all just playing with the same bands, over and over and over again. That, once again, guarantees that your show will be not only incredibly forgettable and unmentionable, but that no new talent will get the opportunity to showcase themselves. It also guarantees that other established bands don't mix their dedicated (or even slightly interested) fan base, which in turn guarantees that less people will be discovering other established bands that they previously didn't think they would like. This state has such incredible musical talent, and it depresses me to see it going to waste being overplayed. There is an extensive list of artists I would love to see perform with each other, if just for the sake of it not being the seventh rerun of a particular show since April, but I have very high doubts that most of them will not do so anytime soon.

Bands, promoters, booking agents: please, get out there and seek out those local bands you've seen on flyers, but haven't seen/booked/performed with. DO ask that opening band you've never heard of until they blew you away onstage if they want to play again in a month and a half; with practice and time, there's a good chance people will probably end up liking them more than you (sorry, but that will probably end up being the case). Don't keep playing with or booking the same bands over and over again because it's comfortable and easy; that's when it stops being fun and starts being routine. People come see you to be entertained; if they wanted a rerun, they'd stay at home and stare at the TV all night. You're entertainers, do your job. And please, stop doing it so often.



INFESTATION...
EXTERMINATION.



WHERE INDEED.

INTERVIEW WITH DICK LUCAS (UK SUBHUMANS, CITIZEN FISH, CULTURE SHOCK, ETC.)

When and how did the band get started? Did you adopt the anti-system, prototypical anarcho punk sound straight out of the gate or was it a forthcoming change?

We were all in various bands that split up in the summer of 1980, and me, Bruce, Grant and Andy got the Subhumans together as a result. We didn't consider the sound we had as adopting anything; our musical influences were from all over the place, not just punk, although mostly early punk [Pistols etc]. The lyrics were sometimes anti-establishment, sometimes not; they became more so as time went on through increasing awareness of all the bullshit going on.

What in England inspired your anti-system sentiment? Do these feelings you had then still hold true now?

Mostly it was global things, not so much English ones- police brutality, ignorance, mainstream media shallowness and distortion of the facts, animal rights, the insanity of war, meaningless suffering and death....

How did you come to discover Rodent Popsicle Records in your tenure with Citizen Fish? Which of your projects do you enjoy doing more? Which do you think has been more successful?

Well we hooked up with Bill after we played a few shows with Toxic Narcotic.

I enjoy both bands! Each has something extra and different by comparison; I like the variety. Success? Ha! Well, the Fish have been going longer, although the Subs started earlier[!], have made more records, but sold less of them; both have succeeded by not selling our souls. Apart from that, it's all statistics...

Why do you think people are so blindly trusting in authority? Is this true in both the culture and the counterculture?

I don't think people are so trusting of authority at all- those 'in charge' have always been maligned for being useless and making false promises, etc, and are even more so now people are better informed through the internet: what people are is RELIANT on authority, either cos that's the way it's always been, or cos the alternative seems too vague or 'too much like hard work'. Those in power are not just politicians, the web includes business leaders, heads of finance and media moguls, who between them control the picture we have of how things work, and the bottom line message is- if you're not working with the system, you're going to find it very hard to work without it. Alternative economics, food or power sources [barter systems, bio-culture, vegetable oil instead of diesel], as well as the mass of alternative philosophies and ideas, are below most people's awareness radar, and that's the way the state likes to keep it.

Do you think American citizens or British citizens are more thick-headed? Do they differ in their types of ignorance or is the only difference two thousand miles of ocean?

Most people are not willfully ignorant, and no one should make such massive judgments- we're all as dumb or smart as anyone else- what sustains ignorance is the mind-numbing barrage of misinformation, propaganda and what passes for 'entertainment', mostly initiated through the media and largely upheld by people's innate need to be socially and culturally aware [even though the level of awareness may be limited to soap opera plotlines and the repetition of yesterday's headlines]. Any differences between UK and US levels of susceptibility to the mass dumbing-down of our curiosity may perhaps be spotted in the amount of advertising minutes per hour on TV, or the crass over-usage of laughter tracks on sitcoms [you beat us on those], or the direction of export between countries of celebrity 'talent' contests [we sell more to you these days]- or not! Cos in the English-speaking world of celebrainless-is-more, the boundaries are non-existent.

What are your day-to-day influences (music, people, books, etc.) and why are they inspirational to you?

Same as most people I imagine- friends, partner, fresh air, conversation, & cryptic crosswords, keeps my brain ticking over!

Having been around for nearly 30 years, how many times (that you can recall) have you been to Detroit? Have you played with any particularly good bands in those visits?

A lot of times, and a fair few have blended into each other! I was down with a fever after the Subs played Ann Arbor in 84...that was with TSOL, the year after that, it was at the Hungry Brain; it was on tour with the Scream...the power kept going off at 404 Willis for Citizen Fish in 92 with Inside Out...a few at the very friendly Trumbull theatre, one with Avail down in the basement bit of St Andrew's Hall which was fantastically hot n sweaty!...the rarity of bowling after the shows at the Magic Stick...playing there with LOC....

Is there still value to vinyl records and the subculture surrounding them? What makes that so?

Records are BIG and three dimensional and have legible lyrics and space for masses of artwork; they need to be looked after, or they won't play, which lends them care and respect. They vary in thickness and weight, so have inbuilt levels of quality. They can be played at different speeds!

Why do you think punk garners the highest proportion of anti-establishment music, being a sort of cacophonous-sounding genre? Would protest music be better received under the guise of more euphonious music?

Cos people who are pissed off at the world tend to show it in their music? Gentle rhythm and harmonious lilts do not an angry song make! Of course, most of the anger is in the lyrics, and there have been angry words sung to all sorts of music, but punk just sort of fits the mood!

Would you like to add in anything for readers in conclusion?

Go outside and get some fresh air [see you there].

Is Britain really as close to resembling 1984 as those in alternative media claim it is? How so?

We in the UK have 1 CCTV camera for every 14 people, on every main street, on every department store wall- for our 'safety' and 'security'- anyone suspected of terrorist behaviour or links can be put under house arrest indefinitely, tried without jury, or summarily deported- 'Neighbourhood Watch' and similar community-bonding ideas promote reporting anyone acting suspiciously, destroying local trust in the process- legal or not, phones and emails can be tapped and read- the 'right to silence' for anyone under arrest has been abolished- roadside cameras and satellites can track your whereabouts at any point....

Is anarchism a realistically achievable goal for citizens to achieve (in any country)? What helps and hinders this?

[[Waaaay too large a question, sorry! I got another 4 interviews and 104 emails and time before touring is running out!]]

Do you think excessive indulgence in intoxicating substances (alcohol, drugs, love, etc.) is still an anti-system action, as it was in the 60s and early 70s? Why or why not?

It depends what results from all the indulgence- far as I heard, the hippy movement largely succumbed to working for or being bought out by 'the Man' -by the mid-70s they were commercializing their originality and calling it fashion, and the 'revolution' fractured into thousands of treasured and/or hazy memories. Taking zillions of drugs is what teenagers always do, so is getting totally mashed, it is a rebellion [against parental advice, mostly], but an 'anti-system action'? Wow they must've been very good drugs!



XSHALLOWBREATHX INTERVIEW

How did Shallow Breath come into formation?

Did any members arrive from previous bands?

Zach- Josh and I had wanted to start a hardcore band for a long time, especially with Richard but he moved to Alabama/Chicago/Never Never Land. But when Richard moved back to Grand Rapids we got started right away. I suggested Steve to play drums since he and I were in a Blink 182 cover band together, so I knew he didn't fuck around. The original lineup was just us 4 with Josh playing bass. Eventually Kevin came in and took bass duty and Josh took up 2nd guitar. Kevin was and sort of still is in the band Hoodrat on the East side of the state.

Richard- Josh, Zach and I had been talking about doing a hardcore band for a while, but I kinda freaked out and moved away from Michigan for a bit, pushing the project aside. Josh and Zach were playing in a shoegaze band at the time, and Steve was in a punk band called Protoculture. After coming back to town we were trying to track down a drummer who was both vegan and straight edge, which seems impossible, but alas, Steve was interested, so we picked a few covers to learn together and started from there. Originally we were going to be a youth crew style band, but Contend and Distressed came through town and blew Josh and mine's minds, prompting us to go in a more metal direction, which, while I love straight edge sing-a-longs, was probably a good idea.

Your demo tape and the booklet you hand out with it are both titled 'Dismantle Renew'. What connotation are you trying to convey with that title/ philosophy?

R - Honestly, I think I ripped the phrase off from Derrick Jensen's End Game (which everyone should read). For me it means taking a double sided approach to how we interact with this world. We should destroy the things we hate, that oppress us and others, but we also must work towards building the community and ultimately the world we wish to see. To me these can't exist without each other.

How long did it take to write, record, and press/ compile your 4-song demo? Do you have any new tracks written or recorded?

z- Writing took about 2 months I guess. We formed around June of 2010 I believe and had a show booked for September 9th. Recording was just trips to beautiful Dor Michigan where we recorded at Anti-Talent Studios. We are currently taking at least a month off from shows to focus on writing.

r- We were spending a lot of time doing much of nothing so I booked us a show in September while we had no songs written. We managed to write 5 songs in 2 months and recorded immediately after, putting out the tape in November, so about 4 months? It was a pretty rushed project, as we were just trying to get something out there. As for new stuff, we've got a couple songs written and not recorded at the time, but we're working on writing some new stuff under a less pressured setting.

Where did the name Shallow Breath originate? Does it have any subliminal or overt meaning?

R- For the longest time we were calling the band "Posi Stomp" as a joke until we found something. Josh pitched the name, I hated it at first but it's grown on me, especially since I was failing pretty hard at coming up with anything better.



What about veganism? Why is McDonalds so repulsive and lettuce so enticing? Is this a hedonistic or stoic philosophy?

z- Veganism and animal rights are my primary focus in my life. To put it simply, I just sleep better knowing that no life had to directly suffer for something as simple as my taste. I used to hold a utilitarian approach when it came to animal rights, but I have expanded that view to believe that animals hold their own intrinsic value and I have chosen to respect that value.

R- Our relation with animals is deeply reflective of how we prescribe meaning to things in our world. As we further commodify our surroundings we have literally attached a price tag to a life with regards to its value to us as humans. Through this an animal loses its identity as a being and becomes another item for us to consume. This system of commodification is at the heart of what drives capitalism. Everything is for sale, and those who own are those who control. Because of this, animal liberation is tied up directly with human liberation and the destruction of capitalism as a whole. On a personal level I find the idea of eating a hunk of flesh pretty repulsive but I'm not so naive to think that everyone does or should feel the same way. Ultimately it comes down to what do I prioritize? My preference for a food or the understanding that this food is based on the suffering of millions of animals who have to die so I can eat a burger? Tolstoy wrapped it up pretty well saying: "A man can live and be healthy without killing animals for food; therefore, if he eats meat, he participates in taking animal life merely for the sake of his appetite. And to act so is immoral."

Do you feel that straight-edge is welcoming or isolating in its embrace of new members? What should it be?

z-I find it very welcoming, thought plenty of "straight edge" people are fucking idiots. So it is difficult associating with those types of people at times. Wait, we're still talking about straight edge?

r- It depends on the scene. I've seen some really radical inclusive scenes pushing for change, and I've seen kids use straight edge as a means to push a conservative mentality, with some even going as far as to use it to further their racist agenda; for example, there used to be a Nazi straight edge band called Total War out here on the west side who used straight edge as a rallying point for their Nazi views.



Why be straight-edge? What about cigarettes, alcohol and drugs (and the culture following with) is troublesome?

z- Straight edge to me was the doorway that opened my eyes to other aspects of life that I now am hugely involved with: animal rights, anarchism, etc. I never was a part of the normal culture of drugs and alcohol, primarily because I never wanted to associate myself with men who saw chemical abuse as a form of manhood, and used that abuse to conquer sexual partners.

Though straight edge is extremely important to me, my priorities go beyond the realm of abstinence from drugs and alcohol.

R- I tend to see being straight edge as a personal decision, but it also has some wider implications. We are taught as a culture to depend on things other than ourselves for just about everything: government for our well being, religion for our morality, drugs for our entertainment, doctors for our sanity, etc. Straight edge is a way to reclaim one's self. Not to mention that cigarette and alcohol companies are some of the worst there are, literally making their profits from destroying peoples' lives.

Why be proactive? Apathy is so tantalizing and ignorance is delightful!

R- I'm proactive because I want to live a different life from that which is forced upon us. In order to do so we must struggle against the world we live in. I don't care much for the savior mentality that we have a duty to save the world, but I do find it unsettling knowing that my way of life is built on the oppression of others. Not that we need to struggle for other peoples, but rather we need to recognize the things that oppress us, and the hidden ways we oppress others, and uproot them from our being. One of the great things about the world being such a fucked up place is there are literally an infinite amount of things to do.

Why mark X's on your hands at a non-bar show? Do you do it to improve your chances at winning human tic-tac-toe games, or for another reason entirely?

z- I guess I don't think about it that much. It's an interesting sociological experience to interact with strangers when they realize you are committed to something such as straight edge. Usually they treat you without respect even if it is a reserved respect. But of course every now and then you get some shitheads that give you shit. I usually encounter this more with veganism. But fuck bar culture.

R- I do it as a sign of solidarity. The world isn't exactly a sober friendly place; however, seeing others who visibly share sobriety can make you feel a little less isolated and alone.

How long has the band been playing shows? Where/ when would you like to play more shows?

z- We have been playing a lot since September of last year. We are hoping to head to the East coast in early March.

R- We've been playing shows since September 2010, so not very long. We've been mainly playing in Grand Rapids, but made it out to Chicago to play a house party with some grindcore bands, and recently just played in Detroit. We're currently taking a little break from shows to write, but are planning to tour the east coast in early March.



PICTURE OF XSHALLOWBREATHX SINGER
RICHARD. TAKEN BY KENNETH CORBIN

What are some of the band members' main music influences? Philosophical/ lifestyle influences?

z- As far as hardcore: Tears of Gaia, Have Heart, Seven Generations, Gather, Earth Crisis and Champion. But Dillinger Escape Plan, Primus and Mogwai have made me who I am. I have been hugely influence by Friedrich Nietzsche, Nikola Tesla and George Carlin for my life philosophies.

r- For me I grew up listening to old punk bands like Crass, The Dead Kennedys, AFI, etc, which influenced me a lot growing up. For this band, I've been drawing a lot on the likes of Refused, Seven Generations, and a little bit from 90s screamo bands like Pg. 99 and Orchid.

Philosophically I identify as an anarchist of sorts. I grew up reading a lot of Crimethinc and Emma Goldman. I've been re-reading a lot of Derrick Jensen lately and some insurrectionary books and zines that have been coming out of Europe, all basically arguing that our society is fundamentally flawed and heading to its end and that we can see this manifested all around us.

What do you like about Grand Rapids and its hardcore scene? What can be done to make it better and more expansive?

z- Only recently has it gotten fucking cool in Grand Rapids. We played a show January 4th with Xtra Vomit, Positive Noise, Draize, Cloud Rat and Oily Menace and the whole night was fucking insane and practically no one was drinking. Just positive energy and the love of hardcore. We broke the ice with opening and having some friends battle with Nerf swords during our set.

r- Grand Rapids has an amazing music scene right now. I've seen it fall apart and be rebuilt over the past 7 years and what we have going on right now is pretty remarkable. It's almost an exclusively DIY scene, making it so much more inviting. There are a ton of great people in town doing really great things. One thing I would love to see is an all-ages sober house venue. Nothing can really duplicate a house show; however, houses in town putting on shows tend to fizzle out pretty fast.

Editor's note: I was an attendee of the above-mentioned show, and it absolutely WAS insane(ly) & sober. The one and only downside to the whole show was the lack of the privilege/right to smoke inside or outside, and although I must heavily disagree and take issue with their decree, I also understand the space's reasoning for it.

Anything you would like to add for readers?

r- JUST BE ACTIVE, IN WHATEVER WAY YOU WANT. START A BAND, DESTROY SOMETHING THAT OPPRESSES YOU, GO TO SHOWS, JUST DO SOMETHING!

What kind of publications do you distribute? Where can you get them/ order them? What makes these publishers worth supporting and reading?

r- For the distro, I've just been printing off zines I find interesting and relevant. A lot of it tends to be pretty basic stuff, intro to anarchism, animal rights stuff, anti-sexism zines directed at men, etc. As well as some theory that pretty clearly lays out what we believe. Most of the materials are printed for free at a local college which makes us able to give everything away for free.

How does the straight-edge philosophy view the drug war waged by the U.S. federal government? Is it a conflict of interests or is it an exception to the generally conservative views of the straight-edge majority?

z- I am only a Jr. Detective of straight edge. I do not hold this secret.

r- I don't know that there really is a unified straight edge voice on anything. I find it a bit silly that straight edge was coined by a band with very progressive/radical ideas, yet has been co-opted into a conservative fashion scene. As we're not really associated with what most folks consider the mainstream straight edge scene I can't really speak for it as a whole, but I can personally.

I have no delusions of a straight edge world or for everyone to be sober, to think so is absurd. The drug war is just another political ploy of the U.S. that has implications outside its expressed intentions. Criminalizing drugs does nothing to address the cultural and economical reasons people create and use them.



BLACK IRIS BOOKING SHOWS

Sept. 30 th	Fucked Up, Wavves, and Mexican Knives at the Magic Stick in Detroit
Oct. 4 th	Larry and His Flask, Lionize, and Noman at the Magic Stick Lounge in Detroit
Oct. 6 th	Polar Bear Club, Fireworks, Balance & Composure, and Such Gold at the Magic Stick in Detroit
Oct. 6 th	Cobra Skulls, Nothington, Slaves to the Pavement & Pink Lighter B'hoys at Smalls in Hamtramck
Oct. 7 th	Leftover Crack, Strike Anywhere, Dead to Me & Unsinkable Molly Brown at the Magic Stick in Detroit
Oct. 8 th	Capture the Flag, The Armed, Wilson, and 2Against1 at the Magic Stick Lounge in Detroit
Oct. 12 th	Bayside, Saves the Day, I Am the Avalanche, and Transit at the Majestic Theater in Detroit
Oct. 13 th	SNAFU, Discerned, The Malcontent, Public Sex & What Counts at the Magic Stick Lounge in Detroit
Oct. 16 th	Bane, Defeater, Miles Away, Dead End Path, and Face Reality at Smalls in Hamtramck
Oct. 17 th	The Aggrolites, Roots of Creation, and the A-Gang at the Majestic Café in Detroit
Oct. 17 th	Screaming Females and Underground Railroad to Candyland at Small's in Hamtramck
Oct. 22 nd	Boris, Asobi Seksu, and Coliseum at the Magic Stick in Detroit
Oct. 22 nd	Rival Schools, Hostage Calm, and the Live Long Day at Smalls in Hamtramck
Oct. 27 th	Frank Turner, Andrew Jackson Jihad & Into It Over It at the Magic Stick in Detroit
Oct. 28 th	Trapped Under Ice, Hundredth, Backtrack, Betrayal, and Take Offense at Smalls in Hamtramck
Oct. 30 th	The Acacia Strain, Terror, Stray from the Path, and Harm's Way at the Magic Stick in Detroit
Nov. 4 th	The Toasters, Explicit Bombers, St. Thomas Boys Academy & Gunday Monday at Smalls in Hamtramck
Nov. 8 th	Agnostic Front, The Mongoloids, and Naysayer at the Magic Stick Lounge in Detroit
Nov. 10 th	Fu Manchu, Nashville Pussy, Supersuckers, and Honky at the Magic Stick in Detroit
Nov. 23 rd	Blessthefall, the Word Alive, Motionless in White & For All Those Sleeping at the Magic Stick in Detroit
Nov. 27 th	Touche Amore, Pianos Become the Teeth, Seahaven, two more TBA at Smalls in Hamtramck
Dec. 1 st	The Legendary Shack Shakers, Split Lip Rayfield & the Dirt Daubers at the Magic Stick in Detroit
Dec. 2 nd	Street Dogs, Off With Their Heads, Murder the Stout & the Hand-Me-Downs at Smalls in Hamtramck

REGULAR MICHIGAN-AREA PUNK SHOWS

Oct. 5 th	Napalm Death, Reasons Lost, Which Witch, Repetitions & Follow the Leader at the Blind Dog in Windsor
Oct. 7 th	Cro-Mags, Death in Custody, Smash Your Enemies, and the Family at Smalls in Hamtramck
Oct. 7 th	Fuckin' A, Mare Crisium, and Magic Missile at the Vault of Midnight's Ultralounge in Ann Arbor
Oct. 7 th	Chainsaw Facelift, Bailout, Gypsy Pinups, Big Tuna & Crooked Trees at Old Jamestown Hall in Saginaw
Oct. 8 th	Suburban Bloodshed, Dozic, Fall From Disgrace, Silent Divide, Full Strike Frenzy, and Halstatt at the Ritz in Warren
Oct. 8 th	Sauron, Perversion, Anguish, Shitfucker, and Borrowed Time at Mac's Bar in Lansing
Oct. 8 th	Off Balance, Suicide by Cop, Standard Issue, and Rawdogs at the Painted Lady in Hamtramck
Oct. 8 th	Blood of the Zodiac, Two Man Advantage, SNAFU, Kill Whitey, and Classy Trash at the Bear Den (7101 N. Dixie Hwy.) in Newport
Oct. 9 th	E.A.T.E.R., Violent Party, Final Assault, Scum, and Suicide by Cop at the CAID in Detroit
Oct. 9 th	The Flatliners, Broadway Calls, Living With Lions, and the Bomb Pops at Mac's Bar in Lansing
Oct. 10 th	The Cryptics, Rawdogs, SNAFU, one TBA at Northern Lights Lounge in Detroit
Oct. 12 th -15 th	YpsiFest in Ypsilanti with Easy Action, Destroy this Place, Jehovah's Witness Protection Program, Chapstik, Isosceles Mountain, 2194, and more in Ypsilanti (venues include Woodruff's and more TBA)
Oct. 14 th	Disposable Society, GROG, D.D.A., 8-Ball Death, Menophobia & Glitter Trash at Uli's Haus of Rock in Lansing

Oct. 14th C.D.M.A., the Plague Years, Static Age, and Over Macho Grande at Corktown Tavern in Detroit

Oct. 14th Smash Your Enemies, Citizen, Live It Out, Idalia, Ante Up, Hit List, Struck Out, Kill Whitey, and Come Out Fighting at the Ritz in Warren

Oct. 15th Mustard Plug, Obi Fernandez w/ Green Room Rockers, The Pinstripes, Gunday Monday, and Something to Do at the Blind Pig in Ann Arbor

Oct. 15th Agitate, Chumm, Xtra Vomit, Total Hipster Crusher & Nosferatu Man at the Chinn House in Fowlerville

Oct. 15th Traitor, Apache, Downers, & Porygon Mind Fortress at the Union House (26 Union St.) in Pontiac

Oct. 15th Murder Junkies, Slammin Zeros, Hobo Gang Bang & Busby's Death Chair at Corktown Tavern in Detroit

Oct. 16th The Murder Junkies, Yeti Machete, and the Plagues at Frankie's Inner City in Toledo

Oct. 20th The Slackers, Deals Gone Bad, and Matt Wixson's Flying Circus at the Blind Pig in Ann Arbor

Oct. 20th Agnostic Front, Disconnected, and Homeward Bound at Frankie's Inner City in Toledo

Oct. 20th Melt Banana, Fisherking, and The Plurals at Mac's Bar in Lansing

Oct. 21st Valerie Page, The Nefidovs, Aaron Bottom Experience, Guinan Elnath, and Repetitions at the Coach and Horses in Windsor

Oct. 21st Three Cents Short, Desiring Dead Flesh, Westside Blackout Brigade, Matt Moore, TSA, and Grandpappy Douglas at Olde Jamestowne Hall in Saginaw

Oct. 21st Disposable Society, Get Home Safe, As the World Burns & Swine Flu at the Machine Shop in Flint

Oct. 22nd The Misfits, Juicehead, Nuke & the Hellriders, Capaul, the Hex Bombs, Zakk Gallows, Tex Watson, Crashdollz, the Distinguished Gentlemen, and Kill Whitey! at Harpo's in Detroit

Oct. 22nd Cavalera Conspiracy, OTEP, Earth Crisis, and Moldbreaker at the Intersection in Grand Rapids

Oct. 22nd Kingmaker, Therapist, Chupacabra, American Violence, Not Ok, Dead and Gone & Clearwells at venue TBA in Flint

Oct. 26th The Slackers, Deals Gone Bad, DJ Jerome Schooley & El Blanco Diablo at Frankie's in Toledo

Oct. 26th GWAR, Every Time I Die, and Ghoul at the Intersection in Grand Rapids

Oct. 28th Warbringer, Landmine Marathon, Diamond Plate, and Lazarus A.D. at Blondie's in Detroit

Oct. 28th Premonitions of War, Saprogenic, NRR, and React at Frankie's Inner City in Toledo

Oct. 28th Angry Samoans, Downtown Brown, Best Idea Ever! & Against the Grain at Corktown Tavern in Detroit

Oct. 28th 3rd Annual Halloween Band Masquerade w/ Counter Cosby (Nirvana), Suicide by Cop (the Ramones), Lord Centipede (Motorhead), and Fists of Love (Big Black) at the Blind Pig in Ann Arbor

Oct. 28th Repetitions, Dead Man's Will, S.H.O.T.P., and After Ashes at the Coach and Horses in Windsor

Oct. 28th Seaside Lucha, I Define & more at the Kalkaska Civic Center (1900 Fairgrounds Rd. NW) in Kalkaska

Oct. 28th Yulgits, Midwest Skies, The Loving Dead, Fake the Heist, more TBA at Old Jamestown Hall in Saginaw

Oct. 28th 3rd Annual Halloween Band Masquerade w/ Counter Cosby (Nirvana), Suicide by Cop (the Ramones), Lord Centipede (Motorhead), and Fists of Love (Big Black) at the Blind Pig in Ann Arbor

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Oct. 29th GWAR, Every Time I Die, Ghoul, and Full Strike Frenzy at Harpo's Concert Theatre in Detroit

Oct. 29th Frandy, Fisherking, 2194, React, Steamroller, 1876, and Not Ok at ABE's Venue in Flint

Oct. 29th Repetitions, Get Bent, Suppressulant, and Ad Nauseum at Holden House in Windsor, ON

Oct. 29th Gyca, Child Bite, Ganon, Golden Torso, and the A-Gang at Smalls in Hamtramck

Oct. 29th Pursuing Victory, the Distinguished Gentlemen, Meat Beastly, The Lament Configuration, and Kill Whitey! at 3587 Post Rd. in Newport

Oct. 31st SNAFU, Steamroller, Cheerleader, 1876, Sweat & 2194 at the Mann Manor (address unknown) in Flint

Oct. 31st Coke Dick Motorcycle Awesome, Wilson, All Ends Black, and Bert at Mac's Bar in Lansing

November 4th Hellmouth, As the World Burns, Disposable Society, As the World Burns, Eight Ball Death, and All Eyes West at Woobie's Bar in Flint

Nov. 4th Senses Fail, Stick to Your Guns, Make Do and Mend & the Story So Far at St. Andrew's Hall in Detroit

Nov. 5th Rebel Inc., Dryvel, more TBA at Smalls in Hamtramck

Nov. 5th XTyrantx, King, Shades of Red, Traitor, Discerned, Steamroller, Bearfoot, From the Ropes, and Chumm at Club 789 in Jackson

Nov. 6th The Malcontent, Suburban Bloodshed, more TBA at the Token Lounge in Westland

Nov. 9th The Meat Puppets, The Black Box Revelation, more TBA at the Blind Pig in Ann Arbor

Nov. 11th The Hip-Hop Collective, the Distinguished Gentlemen, Kill Whitey!, Cheerleader, Paul Samotis, and Native Signal at Charlie's Bar in Wyandotte

Nov. 12th Best Idea Ever!, Taozins, Swine Flu, Bruxism, Inhaling the Plague, and Sender/Receiver at Corktown Tavern in Detroit

Nov. 12th To Fear the Wolf, Cities & Years, Little American Champ, Fisherking, Quicksand Swim Club, and Hometeam at Uli's Haus of Rock in Lansing

Nov. 12th Weekend Nachos, Fight It Out, Poison Tongues, Dredd, and Snakes at the DAAC in Grand Rapids

Nov. 18th Winds of Plague, As Blood Runs Black, Chelsea Grin, For the Fallen Dreams, Kill Whitey!, Upon a Burning Body, In the Midst of Lions, Like Moths to Flames, and Volumes at Harpo's in Detroit

Nov. 19th Mobile Deathcamp, Athiarchists, and Pure Adrenaline at Frankie's Inner City in Toledo

Nov. 26th Hedorah, Troll Crone, Mountain Goat, An Ignorant End, Nosferatu Man, and Bruxism at TBA

Nov. 27th The Goddamn Gallows, Devil's Cut, more TBA at Mac's Bar in Lansing

December 2nd Unknown Hinson, Suns of Sam, Calling All Sinners, Nuke and the Hellriders, and Washboard Floyd at the Token Lounge in Westland

Dec. 2nd Mengele, Aggro or Die!, Fisherking, Skullkrusher, and Ackley Kid at Uli's Haus of Rock in Lansing

Dec. 17th Aggro or Die!, the Worst Of, SNAFU, and the Explicit Bombers at Rack N Roll in Riverview

For a complete show listing, go to www.detroitpunk.org/showschedule



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UPCOMING & NEW RELEASES

Aggro or Die 'Summer Dies' CD
Death in Custody 'The End Result' CD
Shitfucker 'Sex Maniac' 7"
The Amoebas 's/t' cassette/ LP
Come Out Fighting 'Youth or What's Left of It' CD
Matt Wixson's Flying Circus 'Jeffy' EP
Hash Blazer 'Welcome to Detroit Destruction' CD on Pirated Records
Nightbringer '31st & Michigan' 7"
Poison Tongues LP
Treehouse Rivals 'Discography' on Pirated Records
Civil Disobedience 'Discography'
Final Assault 7" on Outcast Records
Asymmetric Warfare/ Numb split LP
Face Reality 's/t' 7" on Youngblood Records
Origin of [M] 's/t' 12" on Burai Core Records
2194- EP
Appalachian Terror Unit- Black Sands 7"
The Destructors- Media Studies
The Destructors/ Dun 2 Def- Wohgetful split
Scum- 2011 Demo cassette
Violent Party- End of Existence/ Parasitic Culture 7"
The Mad Conductor- EPs and Singles Collection CD
Midwest Waste- Official EP
N.M.A.- self-titled EP
Opposition Rising- Aftermathematics LP
Suppressulant- Revenge of the Bugs CD
Truth- Demo '11